Vol. XV] NOV., 1957—FEBRUARY, 1958 [Parts 1—2

THE JOURNAL OF THE GANGANATHA JHA RESEARCH INSTITUTE



ALLAHABAD

Vol. XV] NOV., 1957—FEBRUARY, 1958 [Parts 1—2

THE JOURNAL OF THE GANGANATHA JHA RESEARCH INSTITUTE



ALLAHABAD

Reprint 1984

Published by
Dr. G.C. TRIPATHI
Principal
Ganganatha Jha Kendriya
Sanskrit Vidyapeetha
Allahabad—2

Printed
at Leader Press
Allahabad

JOURNAL

OF THE

GANGANATHA JHA RESEARCH INSTITUTE

Vol. XV

NOVEMBER, 1957—FEBRAURY, 1958

CONTENTS

	Page
Gaṅgeśa's Treatment of General-Non-E istence (Sāmānyābhāvaḥ). By the Late Dr. Tarasankar Bhattacharya, M.A., D.Litt., Lecturer, University, Calcutta and A:stt. Prof. Hugly Mohsin College .	1
The Ṛgvedic Theory of Drama. By Prof. P. S. Sastri, M.A., D.Litt. Saugar University, Saugar M.P. .	13
References to Certain Social Rites and Some Flora in the Early Sanskrit Literature and Inscriptions of Bengal. By Śri Tapo Nath Chakravarti, 7, Ramchandra Mitra Lane, Calcutta-5 . .	23
Some Broad Aspects on Indian Grammar and the Theory Sphota. By Sri R. S. Bhaṭṭāchārya, Tikamani Sanskrit College, Sakarkand Gali, Banaras .	83
Annual Report of the Institute for 1956-57 . . .	93
Reviews of Books	99

JOURNAL
OF THE
GANGANATHA JHA RESEARCH INSTITUTE

Vol. XV] NOVEMBER 1957—FEBRUARY 1958 [Parts 1—2

GAṄGEŚA'S TREATMENT OF GENERAL-NON-EXISTENCE (SĀMĀNYĀBHĀVAḤ)

By Dr. Tarasankar Bhattacharya*

Gaṅgeśa's concluding definition of Vyāpti is the co-existence of the hetu with the sādhya which is not determined by the determinant of the negatum which is absolutely negated in the locus of the hetu. But objection may be raised against this definition on the following grounds :—

The several negations of fire, which together engender the knowledge of the non-existence of fire in the lake, characterise individually the kitchen etc.[1] When the hill-fire, the kitchen-fire, the yard-fire etc., are all (severally) negated in the lake, we have the perception of the non-existence of fire in the lake. Now if we consider the inference, "The hill has fire, as it has smoke", the kitchen-fire is negated on the hill, or if we take the inference, "the kitchen has fire, as it has smoke," the hill-fire is negated in the kitchen and so on.[2] But firehood determines, the kitchen-fire, the hill-fire, the field-fire etc. Hence, the sādhya is the determinant of the negatum which is negated in the

* It is a matter of great sorrow that only a few days after Dr. Bhattācārya sent me this article, he passed away. Indeed, we have lost a great scholar. *Editor*.

[1] *Dīdhiti*.

[2] *Bhavānandī*, vol. 1, p. 423.

locus of the hetu. And thus, though these inferences are valid, there is no application of the above definition to these cases. Hence, the charge of avyāpti. It may be replied against this objection that (the sādhya) fire, which exists in the substratum of smoke, is not the negatum negated in the locus of the hetu. But it may again, be objected that the definition is guilty of ativyāpti; because, that which is determined by non-existence-in-the-lake which again, is the determinant of the negatum of the specific negations of smoke in the lake exists in the red-hot iron-ball.[3] In other words, though it may be argued that in a correct inference like, "The hill is fiery, as it is smoky", fire, which determines the kitchen-fire or the yard-fire that is negated on the hill, exists on the hill, yet in the fallacious inference, "The hill is smoky, as it is fiery", there is ativyāpti; because, smoke does not exist in the lake, non-existence-in-the-lake is the dererminant of the negatum of the negations of specific smokes and what is determined by the non-existence-in-the-lake exists in the iron-ball which has fire[4]. In other words, the perception of non-existence in the lake has for its object the negations whose negata are those individuals which do not exist in the lake. Specific kinds of smoke come among these individuals. So non-existence in the lake is the determinant of the negatum of the negations of these specific smokes. The iron-ball is also determined by non-existence in the lake and exists in the substratum of fire. So the determinant of the negatum of all the specific negations of smoke (i.e., the determinant of smoke) determines the co-existence with fire and as a result there is ativyāpti[5].

---

[3] *Dīdhiti.* Vide also *Jāgadīśī*, vol. I, p. 285.

[4] *Bhavānandī*, vol. I, p. 424.

[5] Kṛṣṇadāsa, *Anumāna-dīdhiti-prasāriṇī*, p. 184. *Vide* also *Gādādhar* vol. I. p. 529.

As an answer to this objection Gaṅgeśa[6] says that the negation, whose negatum is universal, is a distinct type of negation (and not simply the aggregate of the individual negations). Otherwise, there would not be the doubt as to whether air has colour in spite of the perception of the negation of all known colours in air. This doubt explains that the general negation is something additional to the collection of individual negations. There is the definite perception of the negation of each individual (known) colour and hence, of the sum of all (known) colours in air and yet there is the doubt whether air has colour or not. This doubt is a proof of the separate existence of general negation. This doubt is not concerning the substantive air, but an adjective of air, i.e., whether air is coloured or not. Nor again, is the doubt about colour itself. The doubt is about the precise relation between air and colour, i.e., whether it is a positive relation of one being qualified by the other or a negative relation of exclusion of one by the other.

Gaṅgeśa presents this doubt in a two-fold manner: (1) It is known that all the recognised colours are negated in air and yet there is doubt whether there is colour in air or not. (2) It is known that air is other than, i.e., different from the substrata of recognised colours and yet there is doubt whether air is the substratum of colour or not[7].

Here a school of thinkers[8] says that the second doubt is expressive of reciprocal non-existence and hence, is different from the first. But reciprocal non-existence is not necessarily expressive of doubt, as reciprocal negation obtains between any two qualities or things which are not exactly identical. Hence, Raghunātha says that doubt arises when two contradictory characters seem to abide in the same substance, though really the same substance cannot have

---

[6] *Tattva-cintāmaṇi.*

[7] *Tattva-cintāmaṇi.*

[8] Referred to in the *Dīdhiti.*

incompatible characters at the same time. In the particular case under consideration, doubt is with regard to air as possessing colour or not, i.e., whether colour exists in air or its negation characterises air[9].

According to a third view, the doubt here is with regard to colour as existing or not existing in air, for if it is certain that there is the non-existence of all individual colours in air, a doubt with regard to the existence of colour in air does not arise[10]. Otherwise, i.e., if such a doubt arises here[11], doubt will also arise about the existence of the jar on the ground, when it is definitely known that the jar exists on the ground, or about the non-existence of the jar on the ground, when it is ascertained that the jar is absent on the ground.

Thus, this view holds that the doubt about the existence of colour in air is dispelled, if all the negations of colour are ascertained in air. But when negations of all colours are not known, doubt remains. This opinion amounts to the position that (1) we have no exhaustive knowledge of all the negations of colour, (2) nor have we an exhaustive knowledge of the possible *ways* in which colour may be negated, (3) we have also no exhaustive knowledge of the negations characterising the object where colour is found to exist and (4) lastly, we have also no exhaustive knowledge of all the negations that hold of the colours that are negated[12]. Of these, the first and the third do not come up for consideration, for the determination of these negations takes place through their existence in objects. Nor the second and the fourth stand logical scrutiny. For, even if all the negata and all their negations are not apprehended, there is the sure knowledge that the jar does not exist on the

[9] *Jāgadīśī*, vol. I, p. 287.

[10] *Dīdhiti* and *Bhavānandī*, vol. I, p. 430.

[11] *Gādādharī*, vol. I, p. 539.

[12] *Dīdhiti* and *Jāgadīśī*, vol. I, p. 289.

ground through its non-perception there. But this sure knowledge removes the doubt about the jar and its non-existence. Hence, the term "all" as an adjunct of the negata and their negations is unmeaning in creating doubt[13].

It may be argued that the certainty of the negations of all colours, as reinforced by the certainty of the absence of the possibility of any additional colour, is opposed to the doubt regarding generic colour[14].

It may be objected to against this argument that any additional colour being unrecognised, the question of the possibility of an additional colour need not be raised[15].

As a reply to the above, it is said that the question is whether it is possible that colour is different from earth, air, etc. or not. But this possibility disappears, when it is certainly known that colour is not different from earth, air etc.

This argument, according to Raghunātha, is cumbrous and hence, absurd. Further, even when there is no possibility of any additional colour and there is the certainty of the negations of specific colours, the doubt about the existence of generic colour remains. But if a negation whose negatum is a generic object does exist, then all such doubt is dispelled. If the generic colour is negated in air, then there can be no doubt about the non-existence of colour in air. Hence, a general negation in addition to the specific negations is a fact. No amount of summation of particular negations amounts to a general negation. A general negation is a distinct type of negation different from a sum or aggregate of particular negations. And a general negation being certified by experience, the doubt under discussion does not arise, i.e., the certainty displaces the doubt[16].

---

[13] *Dīdhiti* and *Bhavānandī*, vol. I, pp. 431-32.

[14] *Gādādharī*, vol. I, p. 541.

[15] *Bhavānandī*, vol. I, p. 432.

[16] *Jāgadīśī*, vol. I, p. 289.

But it may be objected that colour is not perceived in the two jars which are held very close to the two eyes and so the generic colour cannot be the negatum of these particular negations and hence, what we call the negation of generic colour turns out to be the additional negation not through colour but through the substrata of colour in the two jars[17]. In other words, even in some coloured objects, sometimes colour is not perceived, and hence, individual negations cannot have a generic negatum. But even in the coloured object there is the negation of some colour[18]. Hence, the generic negation of colour depends on the nature of its substratum.

As a reply to this objection, Raghunātha says that when we have negation which is true of every instance of a class of negations, or when an adjectival character is pervasively absent in all the several particular instances of its absence, we have sāmānyābhāvaḥ or negation of a generic character[19]. And this negation of a generic character in the substrata of all its particular negations is possible; because, the generic negation is separate from the sum of particular negations. The sum of the particular negations does not characterise the substratum of each and every particular negation. But the generic negation being separate from the aggregate of particular negations, characterises the substratum of every particular negation and hence, is true of all particular negations. If the negation of the generic colour characterises a substance, then it has no kind of colour (when P is a universal and its instances are P_1, P_2, P_3, etc., not-P is not not-P_1 + not-P_2 + not-P_3 + etc. For not-P is true of not-P_1 ,of not-P_2 or of not-P_3 and not-P_1 + not-P_2 + etc., is not true of not + P_1 or of not-P_2).

[17] *Bhavānandī*, vol I p. 433.

[18] *Jāgadīśī* vol. I, p. 289.

[19] Abhāvasya ca yāvadviśeṣābhāvādhikaraṇa-vṛttitvena viśiṣṭasya tadavacchedena vā sāmānyāvacchinna Pratiyogitākatvam. *Dīdhiti*.

It may be argued that a generic character, an individual character, the negata of a generic negation and an individual negation respectively—are different and therefore, a generic negation and an individual negation are different[20]. And because, the differences of the negata of the negations makes the negations different, therefore, the absolute negation, antecedent negation, emergent negation or destruction as well as reciprocal negation of a particulr jar are not different. But the different kinds of negation of the same jar are determined in different ways. The reciprocal negation of that jar is determined by the relation of identity, its absolute negation by the relation of conjunction, its antecedent negation and destruction by its future and past existence[21].

But this view is defective. For, the negata of the three kinds of samsargābhāvaḥ (negation other than reciprocal non-existence) cannot be said to have the same determinant and there is no proof that past and future existences determine the negata of emergent negation and antecedent negation in all cases[22]. The propositions "The jar does not exist", "The jar is destroyed" and "The jar will come into existence" are expressive of absolute negation, emergent negation and antecedent negation respectively. But in all these cases we do not get the same jar. The jar that is destroyed is not the very jar that will come into existence.

Again, the difference of determinants does not necessarily make the negations different. Absolute negation, antecedent negation and reciprocal negation are not different from each other's own nature[23]. Further, it cannot be said that whenever there is the difference of the deter-

---

[20] This is the view of Pakṣadhara Miśra, Vide *Gādādharī* vol. I, p. 544.

[21] *Gādādharī* pp. 545-46.

[22] *Dīdhiti*.

[23] *Gādādharī*, vol. I, p. 546.

minants of the negata, there is also the difference of the negations,[24] because, the negation and its negatum do not exist in the same substratum. And if the negation and the negatum do not co-exist, the difference of the negata is not pervaded by the difference of negations. Colour-hood and "that" colour differ, but their negations do not differ, because the negation of both of them characterises air[25]. There is also no invariable concomitance between the negation of "that" colour and the negation whose negatum is different from the negatum of the negation of colour-hood[26]. And such an invariable concomitance being not guaranteed, the negatum of a negation may be determined variously, namely, by this or that colour, this or that taste, this or that pleasure, this or that pain, yet the negation may not differ in these different cases. As a matter of fact, negations differ, not because their negata are not the same, but their substrata are incompatible. Just as affirmations differ, when they have incompatible substrata, so do negations. Thus the absolute negation of the objects pervading the same space and time is one and the same. Similarly, the antecedent negations and destruction of things, which come into existence of the same moment and are destroyed simultaneously, are but the same, if their is no opposition in their occupying the same space. And if the negation whose negatum is determined by the essence of an opposed substratum (Vyadhikaraṇa-dharmāvacchinnābhāvaḥ) is taken to be valid, then the negatum of one such negation is determined by all the essences of all opposed substrata, as also by all the relations of the same as well as of opposed substrata.[27] In fact, if a negation whose negatum is determined by the essence

[24] *Bhavānandī*, vol. I, p. 437.

[25] *Bhavānandī*, vol. I p. 437.

[26] *Dīdhiti*.

[27] *Dīdhiti*. "The jar does not exist as cloth" is an instance of negation whose negatum is determined by the essence of an opposed substratum.

of an opposed substratum is admitted, then its negatum may be determined by any relation. Further, there is no distinction between the negation whose negatum is determined by the *essence* of an opposed substratum and a negation whose negatum is determined by the *relation* of an opposed substratum.[28] Ether is negated in the relation of inherence and this negation of ether is the same as its negation through the essence of an opposed substratum (Ether is a substance and stands in the relation of conjunction to other things).

Thus, the difference of negations is. determined by the difference of substrata and not by the difference of their negata and the generic negation is additional to the sum of particular negations.. But if the generic negation is identified with the sum of particular negations, the very difference of negations is obliterated, because there is no logical opposition in admitting the same negation as having various negata, both universals (like cow-hood and horse-hood) and particulars (like a particular jar or a particular cloth).[29] Here, the negations of the different things, like the jar, cloth etc., become identical, because the different negata negated do not make the negations different, but the negations characterising the same locus are the same. The result is that the negation of colour-hood and the negation of this or that colour become equalised, because both these negations characterise air. But elsewhere a particular colour may be-negated, and not all colours. In a black thing, white is negated. So the negation of white does not mean the negation of all colours. Thus, if the generic negation and particular negation become identical, then colour is to be denied even in an object which has colour. Hence, the generic negation is separate from particular negations. But as the universal inheres in many things and

[28] *Gādādharī*, vol. I, p. 551. Vyadhikaraṇa-sambandhāvacchinnābhāvaḥ.

[29] *Gādādharī*, vol. I, p. 551.

yet is not identical with them, so the generic negation characterises the substrata of each of the several particular negations and yet is not identical with them. In fact, the negation of the generic object is not circumscribed to a collective number.[30] The negation of colour-hood does not mean the negation of colour in any definite number of objects. But if the generic negation is supposed to be limited to a collective number, logical difficulties arise. Just as the jar and the cloth existing in different substrata appear as a duality, so the simultaneous conjunction of the senses with two opposed substrata of particular negations would give rise to the knowledge of generic negation (if the generic negation is supposed to be limited to any definite number)[31]. In other words, the perception of the jar and the cloth would produce the perception of the non-existence of the generic colour, because, the negations of the specific colours are conjoined in these two[32]. Further, the perception of quality as inhering in a number of things does not require the perception of all the substrata of quality. But it may be argued that the existence of a character in a number of things is a matter of ordinary perception and hence, if all the substrata of quality are not perceived the character of quality as existing in a definite number of things is not perceived. The reply is that the existence of a relation in a number of things is realised, even if all the substrata of that relation are not perceived[33]. And this being true of relation, it may be said that the knowledge of the generic negation arises when only one negation is perceived. But if the knowledge of a character as existing in a number of things depends on the contact of the senses with all the substrata of that character, then the knowledge of those substrata

---

30 *Dīdhiti.*

31 *Dīdhiti.*

32 *Jāgadīśī*, vol. I, p. 296.

33 *Bhavānandī*, vol. I, p. 444.

as well as the knowledge of the differences of these substrata among themselves depends on the sense-contact with these. For in the absence of the sensuous contact with these substrata and their differences, the existence of a character in a number of things cannot be known and the wrong perception of the substratum leads to the wrong perception of that character. But in the knowledge of the genric negation, it is not a fact that all the particular negations, which are different from each other, are perceived earlier than the perception of the generic negation, because here all the particular negations are not perceived one by one[34]. In other words, the generic negation not being defined by any collective number, the perception of the generic negation does not mean the perception of every particular negation one after another. Indeed in connection with this discussion on the nature of generic negation, the opinion of Vāsudeva Sārvabhauma is worthy of notice. According to Sārvabhauma, the idea of generic negation as equivalent to an infinite number of particular negations or as being limited to a collective number is cumbrous; so for the sake of simplicity a generic negation should be considered to be only one negation.

But it may be argued that the ideas of the generic negation and its substratum are not simpler than the ideas of the generic negation and its characterisation of a collective number (of substrata)[35].

The reply is that though in both cases there are two ideas, yet the idea of the generic negation being one separate negation is simpler than the idea of the generic negation as characterising a collective number of substrata. Indeed the generic negation characterises its substratum in self-relation and the generic negation characterising a collective number of substrata is determined by the relations of co-

[34] *Dīdhiti* and *Jāgadīśī* vol. I, p. 298.
[35] *Jāgadīśī* vol. I, p. 299.

llective extensity (paryāpti) and self-relation (svarūpa-sambandha)[36].

But it may be argued that collective extensity being not known to be determined by any other relation, the separateness of the generic negation in the particular negations is determined by the relation of collective extensity but not by self-relation and so there is no cumbrousness in the idea of the generic negation as having only collective extensity in all the particular negations[37].

The reply to this argument is that even if Vinigamanā (the validity of one of the two contending arguments, i.e., a crucial instance) is not admitted here, the separate existence of the generic negation is valid. For of the two contending views, one may be false, both may be false and both may be true, and in the case under consideration, if the relation of the collective extensity of the generic negation is valid, its separate existence in the substratum which is not determined by the relation of collective extensity, is equally valid, the non-existence of colour-hood being perceived in air[38].

But it may again be argued that though the generic negation of colour is one additional negation, yet the conception of this negation as characterising an infinite number of substrata is more cumbrous than the conception of the generic negation of colour as the aggregate of the particular negations of colour and as characterising a collective number of substrata. The reply is that the generic negation of colour is perceived as a separate negation and so the conception of this separate negation as characterising an infinite number of substrata is a fruitful one and as such the alleged charge of cumbrousness is baseless[39].

---

[36] *Jāgadīśī*, vol. I, p. 300.

[37] *Ibid.*

[38] *Ibid.*

[39] *Bhavānandī*, vol. I, pp. 448-49.

THE ṚGVEDIC THEORY OF DRAMA

By PROF. P. S. SASTRI

I.

APART from the dramatic snatches, we find in the *Ṛgveda* some very important dramatic fragments of a rare literary value. To begin with, there are dialogue hymns based upon some religious ceremonial. The conversation between Indra, Vasukra and Vasukra's wife (10.27) is enigmatical, unintelligible and allusive. There is considerable dramatic value attached only to the opening stanza, where the wife of Vasu kra prayed for Indra's presence not knowing that he was present in disguise. Similarly, the hymn 8.89 is again, an obscure dramatic dialogue alluding to certain remote things. The conversation between Indra, Aditi and Vāmadeva in 4.18 is an interesting piece of conservation. But it exhibits a want of cogency, coherence and unity. The first line of the third verse,

"parāyatīm mātaram anv acaṣṭa"

is significant in that it is a stage direction. The dramatic value extends only upto the seventh ṛk, for the rest of the hymn is a ballad of Indra. This evidently implies that there was a stage when the Ballad and the Drama were indistinguishable. A study of the part played by the chorus in the Early Greek Tragedy only goes to strengthen this conclusion. Consequently, the origins of the Drama, especially in Indra, have to be sought in the Ballads. Since these ballads originated from a mythological and a historical interest, we have to accept the social and literary origins of drama. The poetic image is an integral part of mythology; and the poet, as Plato said, is the greatest myth-maker.

Moreover, this dramatic fragment (4.18) of Vāmadeva is a symbolic representation of the problem of Birth;

and it proceeds much in the same way as the *Kaṭhopaniṣad* does. This implies that the purpose of the drama is the representation and interpretation of life in terms of Art. This is the noble mission assigned to Fine Art by Aristotle and Hegel in Europe, and by Ānandavardhana and Abhinavagupta in the East.

The flight of Agni is dramatised in the trilogy 10.51, 52 and 53. The aim of this trilogy is to represent the re-opening of the heavenly path. The opening verse of 10.51 is not only dramatic but also highly humorous. While Agni fled from the Gods and hid himself in the waters, the Gods approach his hiding place and in an innocent way declare that one God has seen all his manifold forms, and that he must have been wrapped up, for otherwise, the waters would have extinguished him. And as the gambler in Śūdraka's *Mṛcchakaṭika* could not control his curiosity and therefore, comes out from behind the idol, so did Agni here. This is a fine understanding of an aspect of human life. Agni, the youngest of the Gods and the 'mysterious tongue of the Gods' carries the day. This trilogy finds its culmination in the dialogue between Indra and Agni in 10.124. These four hymns put together reveal that the ritual content too can be dramatised to the extent that it can be brought nearer human life. That is to say, the drama should never lose its grip on Reality.

The next trilogy of Agastya, Indra and Maruts (1.165. 170.171) reveals how Agastya managed to provide a place in the rituals for the Maruts. This trilogy is significant in the sense that it reveals that in a drama the 'Garbha Sandhi' is the most important one. A drama should be based on conflict, a conflict between human values as in the case of Sophocles' Antigone, where Antigone had to face the conflict between the human law and the divine law. Now, Agastya longs to provide a place for the Maruts, but he is opposed by Indra. Here is an evident conflict between the

human will and the divine will. To the Greek mind and to the European mind it also appeared that a conflict involving "spiritual waste" should lead to the tragic culmination[1]. But to the vedic and the Indian mind it always appeared that a conflict can always be resolved, and is generally resolved, by assigning to the issues involved their relative place. It is thus that Agastya brings about a harmony between Indra and the Maruts.

This trilogy is also significant in that; it reveals how art conceals art. The religious back-ground is completely hidden from our view. The conversation is racy and to the point. Appropriate sound values are assigned to the sentiments; and the poetic imagination is acute and keen.

The dialogue between the Paṇis and Saramā, 10.108, reveals the 'dramatic action of the simplest art[2]. Geldner describes it as "a dialogue clung to a ballad," while Charpentier notes here epic poesy[3]. Saramā, the ambassador of Indra, meets the fine diplomats, the Paṇis. Consequently the dialogue reveals all the vicissitudes of a diplomatic mission. All the surprising turns of situations are given and the conversation is taken to be the best medium of representing these. Saramā acts business and is, therefore prosaic. Despite the prosaic "Hound of Heaven" the Paṇis prove themselves to be great artists.

II.

The Vṛṣākapi hymn (10.86) is a fine dramatic piece with a refrain, which reminds one of the Greek chorus.[4] This dramatic fragment centres round a conflict in the mind of Indrāṇī. Indra's natural child **Vṛṣākapi** not only enjoys

---

[1] See Hegal: Aesthetik;
A. C. Bradley: *Shakespearean Tragedy*; *Oxford Lectures on Poetry.*

[2] Winternitz in *W. Z. K. M.*, 23.113 *ff.*

[3] Charpentier: *Die Suparnasage*, p. 91.

[4] Sylvain Levi.

what is due to Indra in the rites, but also tries to come in the way of Indrāṇī, who persuades her Lord to take a stiff attitude. But she fails in her purpose and consequently there is the "spiritual waste" or the tragic elemant in her character. This is a masterpiece of characterisation and represents an important stage in the evolution of Drama. The Dramatic origins are to be found not only in the Ballad (4.18) but also in the Lyric.

With Viśvāmitra and the Rivers (3.33) we pass into a new field of drama. It is a ballad according to Geldner[5] and an epic-cum-drama as per Winternitz[6]. But this hymn has ṛks of great lyrical and poetic beauty which remind one of Tennyson's Book and of the lyrics of Shelley in pure poetry. There is pictorialism. Though the twelfth ṛk contains the stage direction still here the dialogue is incident to pure poetry. Consequently, it points to the lyrical origins of Drama.

III.

There remain three dialogues which are perfect dramatic fragments having a literary or aesthetic value. They correspond to modern one-act or one-scene plays. The conflict is the pivot of the drama. It involves an ethical problem faced by the leading characters and the concomitant-psychological activities. This alone can lead to the "spiritual waste" of a tragedy, or to the "spiritual synthesis" of a Romance. The vedic dramatist brings about this spiritual waste in "Yama-Yamī Samvāda" (10.10) and "Urvaśī-Purūravas Samvāda" (10.95). The spiritual synthesis is shown in "Agastya-Lopāmudrā Samvāda" (1.179). All these three are based on the sentiment of Love or Śṛngāra in its various aspects.

---

[5] *Translation and Commentary of Ṛgveda*, volume 1, 1923.

[6] *Die Suparnasage*, pp. 95, 96.

Yamī has a purely Carnal or physical appetite. There is no place for conscience or for society in this Love. Lopāmudrā only knows that her Beauty is spatiotemporal, and, therefore, wants to spiritualise it with the help of Love. She represents the Ideal of human love. She desires the unification of Tapas or Spiritual values with Kāma or Love. In both Yamī and Lopāmudrā we find the true definition of love, though they execute it for different ends. Love demands the merging up of the individual personality in the object loved. What Yamī and Lopāmudrā desired, that Purūravas attempted.

The dialogue between Yama and Yamī is psychological and Ethical, unified in the Aesthetic consciousness at the point where Aesthetics passes into the horizons of Religion and Philosophy. "Yama-Yamī Samvāda" looks like the Pūrva-Vipralambha. Agastya-Lopāmudrā Samvāda presents the meeting of the lovers much in the same way as the third act of Kālidāsa's *Abhijñāna Śākuntalam*. Urvaśī-Purūravas Samvāda speaks of the separation of the lovers; and this is similar to the last three acts of the *Śākuntalam* of Kālidāsa.

Yamī comes to woo her own brother Yama who could not tolerate this since it has wounded his moral Idealism. Dramatic vitality and strength, brisk action, and a racy dialogue characterise this hymn. It presents the conflict between the passions and the intellect, between the Earth and the Heaven. Yama's speech reveals his moral integrity and profundity. Yamī exhibits her realism, practical sense, and shrewdness. There is a graphic and pictorial delineation of her character at every step. Thereby the Vedic dramatist reveals that character and plot are vitally related to one another. Both are indispensable to a drama.

Lopāmudrā (1.179) and Urvaśī (10.95) complain of coldness and neglect on the part of their husbands. They love, and live to love and to be loved. These are the ideal heroines, the prototypes of Kālidāsa's Pārvatī. Their speeches-

are crisp and pointed. They touch the heart at once. Thereby on the one hand we have the influence of the Plot on the character, and the influence of character on action and speech. This is what Bradley calls, "Character issuing in Action, and Action issuing in Character[7]."

Lopāmudrā complains of the neglect on the part of her husband. As she observes, "old age impairs the beauty of her body." And yet she is speaking in Beauty. Beauty is perfect and sublime as long as there is no human touch. With the absence of human association or Relativity, Beauty achieves Eternality; or as Keats observed "Forever wilt thou love and she be fair[8]". Consequently, Lopāmudrā and Urvaśī are concepts of Beauty, Beauty which is the Sensuous manifestation of the Absolute. Their lovers are Artists. If once the element of Love enters the Concept of Beauty, the latter ceases to exist; for Beauty refuses to be finitised. As such the Immortal Urvaśī could not live with the mortal Purūravas.

Lopāmudrā had the spiritual conflict between Love and Beauty and she casts her die in favour of the former; while Agastya chose the latter. Urvaśī preferred Beauty, while Purūravas longed for Love alone. A harmonious fusion of these two leads to the happiness of Agastya, for his standpoint is noblest, on the other hand, Purūravas chose the human way, and therefore missed his object. The Lopāmudrā Samvāda has a close parallel in the third Canto of the *Kumārasambhava* where the circumstances lead to the generating of Love in Śiva. But it is only the Spiritual fibre of Pārvatī's Beauty and Love that leads to their unification in the fifth Canto. And here Agastya has achieved this.

In the Urvaśī Samvāda, we have the unity of effect, the rhythmic harmonies echoing the sense and a sweet dra-

---

[7] *Shakespearean Tragedy.*

[8] *Ode on the Grecian urn.*

matic vitality. There is sustained emotion unravelling the past as we proceed. Urvasī is the first of the devas, the allusive Beauty refusing to be made finite or subjected to the principle of Love. The expression of Purūravas is lyrical, and is, therefore, ardent, sincere and earnest. The reply of Urvaśī is from the standpoint of the Spirit. The "spirit's plastic touch" has not been understood or felt by Purūravas; and therefore, he takes her to be cold and relentless. Consummate art is noticeable in characterisation.

The Ethical tone does not project here as in 10.10 though both these hymns deal with Love and Beauty, senses and Intellect. The unification of Tapas and Kāma, Beauty and Love, is not the theme here as in 1.179. But pure art greets us everywhere. There is remarkable brevity and the situation is entirely dramatic in character. As the Samvāda proceeds, Purūravas develops pathos. This pathos widens the gulf between him and Urvaśī, for Urvaśī can be known and realised only as Beauty and through Beauty. The Path of Purūravas is the path of Love.

There is an unceremonious compactness in this dialogue. The back-ground is highly suggestive. The unity of effect is surprisingly significant and profound. The climax is artistically brought forth. The very opening verse constitues the Mukha-Sandhi or Exposition. It contains in a potential form all that is yet to follow.

Beauty, as revealed in Urvaśī, is the Divinity of Love which refused to be finitised or humanised. Mortal laws do not apply to Beauty. Hence we are told that the nymphs showed to Purūravas the beauty of their bodies like Swans, only to bite and nibble in their play like horses. That is, Love should evolve itself into Beauty. This is the spirit of Fine Art.

IV.

This brief survey enables us to postulate the principles of Dramaturgy as they are conceived by the Vedic Seers.

Every drama should have a plot, and this plot is closely intertwined with character. Character issues in action, and action issues in character, as in the case of Agastya and Lopāmudrā, or of Yama and Yamī. Consequently, the drama partakes of the nature of the Ballad and of the Lyric as it is seen in the dialogues of Vāmadeva (4.18) and of Vṛṣākapi (10.86). It is a story narrated through conversation which manifests in the garb of poetry.

The aim of the drama is the interpretation of life and the dramatist, therefore, should never lose his grip on Reality. Therefore, he should always select an important problem of life and represent it by revealing its implications. Though a great poem can be written even on the pin's head, a great poet, as Bradley observed, selects only the Fall of Man[9]. Such are the themes approved by the Ṛgvedic Playwrights. The problem of birth engages the attention of Vāmadeva (4.18) and the problem of Love is found in Yama, Agastya and Purūravas (10.10.95; 1.179). At the same time the great artist conceals his art. The problem he tackles should always promote the aesthetic nature. So did Agastya keep in the background the arrival of the Maruts into the ritualistic hierarchy (1.165, 170, 171).

Since the dramatist has to represent and interpret life, every drama centres round a conflict. This conflict is always inward, mental or spiritual. Therefore it is between two aspects of the same problem. It is not between Good and Evil; it is between two points of view concerning the Good. Agastya faces the conflict between human will and divine will in his conversation with Indra and the Rights and Duties is faced in the Agni trilogy (10.51—53), where it is resolved by harmoniously adjusting these with reference to the Station of the Individual. The personal and impersonal values are at variance in Vṛṣākapi dialogue (10.86).

---

[9] *Oxford Lectures on Poetry.*

A conflict between the Psychological and Ethical conceptions of Love is evident in Yama-Yamī Samvāda (10.10). The conflict between Kāma and Tapas, Love and Beauty, is found in Lopāmudrā Samvāda (1.179) and Urvaśī Samvāda (10.95). This conflict brings about a spiritual waste as it did in Purūravas and Yamī; or it moulds the spiritual calibre of the Individual as it did in the case of Agastya (1.165, 170, 171) Lopāmudrā (1.179), and Agni (10.51—53) Both these aspects achieve a tragic glow. The former is intensely tragic, while the latter bridges the tragic.

The final impression of a Drama leaves us with the idea of the tragic spirit as powerful and all-pervading. There is a Divinity, as Horatio said, that shapes our ends. Agastya with the Maruts and with his beloved as well acts as a child of Destiny. Yama escapes the wrath of Destiny, while Yamī is in the hands of Destiny. Urvaśī shapes the destiny of Purūravas. Thus, in a sense for the Ṛgvedic dramatist, character is Destiny. But this does not leave us crushed or rebellious, for the destinies of the Individuals, according to the Vedic playwrights, are shaped by themselves. Purūravas and Yamī are true to their characters. On the other hand, the tragic characters like Vṛṣākapi, Yamī and Purūravas ennoble themselves in their fond convictions that what they were striving after is good in itself.

At the same time, the Ṛgvedic dramatist is not content with leaving us only to the tragic heights as the meaning of human life. To him, conflict is resolvable by reunifying and readjusting the broken arcs. It is the realisation of the station and duties of the Individual by the Individual himself that unties Gordian knot of human destiny. When the values of life are readjusted according to their contexts, that is, when the universe is treated as a coherent system, then the conflict disappears. Consequently, the spirit will once again, shine in its pristine purity. This is the objective of the Ṛgvedic drama.

REFERENCES TO CERTAIN SOCIAL RITES AND SOME FLORA IN THE EARLY SANSKRIT LITERATURE AND INSCRIPTIONS OF BENGAL

By ŚRĪ TAPO NATH CHAKRAVARTI,

THE *Rāmacarita* of Sandhyākara Nandī, a work describing the heroic exploit of King Rāmapāla and composed or completed during the reign of King Madanapāla of Bengal, that is to say, during the early part of the twelfth century A.D.[1] gives in its third chapter an illuminating and somewhat lengthy description of the trees and plants of Varendri (i.e. North Bengal), which was the home of the poet. Thus, the second line of the eleventh verse of this third chapter[2], speaks of Aśoka groves and some other trees under the generic name Palāśī[3]. The reading "Phalāśī" suggested by Mm. H. p. Śastrī[4] has been rejected.

The word "Palāśī" or "Palāśin" is given as an equivalent of "Kṣīrīvṛkṣa"[5]. The *Bhāvaprakāśa*, a comprehensive cyclopaedia of Indian medical science, written in the 16th century A.D. by Bhāvamiśra, adds that the name "Kṣīrīvṛkṣa" is applied to a group of five trees, e.g., (1) Vaṭa or banyan tree, (2) Yajñaḍumura or Uḍumbara tree, that is to say, the Keg tree or Glomerius fig tree (Latin. Ficus glomirata), (3) Aśvattha or the popular leaved fig tree (Ficus religiosa), (4) Pārīṣa or Palāśa, that is, the tulip tree or Thaspesia Papulnea and (5) Plakṣa or Pākuḍa, that is, the Waved-

---

[1] See R. C. Majumdar's paper entitled "*Chronology of the Pāla Kings of Bengal*" in J. A. S. B. (1921), pp. 5ff, where 1130 A. D. is given as the probable date of Madanapāla.

[2] *Rāmacaritam* of Sandhyākara Nandī, Edited by R. C. Majumdar, R. G. Basak and N. G. Banerji, Varendra Research Museum, 1939.

[3] Cf. Api Viśrutapalāśivṛtā-maśokavanyāptām.

[4] *Catalogue of Sanskrit MSS in Asiatic Society of* Bengal.

[5] Vide *Vaidyaka-Śabdasindhu* by Umeśa Chandra Gupta, p. 647.

leaf fig tree or Ficus virance. Pañcākṣīrivṛkṣa is defined in the line—"Vaṭāśvatthoḍumbara parkaṭīgardabhāṇḍeṣu". In place of Pāriṣa some substitute the name of Śirīṣa, while others that of Vetas[6].

The alternative suggestion is given in the line:—

"Uḍumbaravaṭāśvatthavetasaplakṣa eva ca'"[7].

Śirīṣa is the same as Acacia Lebbec[8] while Vetas denotes the cane tree (Calamus rotong)[9].

Asoka is the name of a well-known tree having red flowers. Its modern name is Saraca Indica or Jonesia Aśoka Roxh. (Latin—Guatterera Longifolia)[10]. Its etymological meaning indicates a state of being free from sorrow and it is specially associated with young ladies in Indian literature. According to popular convention, the Aśoka tree is said to dispel darkness and sorrow from our mind. So Sītā, while staying in the palace of Rāvaṇa, preferred to remain in the Aśoka grove. It is for this reason that Aśoka is called Śokanāśa, Vītaśoka, etc. According to the convention of poets, it is said to put forth flowers when struck by young ladies with their feet decked with jingling anklets. The following verse records the poetic convention about the association of the fair sex with various trees, plants and creepers :—

Pādāghātādaśokastilakakuravakau vīkṣaṇāliṅgaṇābhyāṁ
Strīṇāṁ sparśāt priyaṅgurvikasati vakulaḥ sīdhugaṇḍūṣasekāt/
Mandāro narmavākyāt paṭumṛduhasanāccampako vaktravātāt
Cūto gītānnamerurvikasati ca puro nartanāt karṇikāraḥ[11]//

In the *Rāmāyaṇa* the name of Aśoka is fondly associated with that of Sītā, the consort of Rāma, for, while staying

---

[6] See *Bhāvaprakāśa* (Bengali Trs.), pp. 606-607.
[7] *Vaidyaka-Śabdasindhu*, p. 630.
[8] *Ibid*, p. 607.
[9] *Ibid*, pp. 588-89. [10] *Ibid*, p. 604.
[11] See *Practical Sanskrit-English Dictionary* by V. S. Apte, p. 181.

at Laṅkā (Ceylon) in the palace of Rāvaṇa she is said to have lived in the Aśoka grove. In the *Pavanadūta* of Dhoyī, a work of the twelfth century A.D., the name of the Aśoka tree is mentioned in connection with the description of Vijayapura, the capital city of King Lakṣmaṇasena of Bengal. The lovely bunches of red Aśoka flowers, which hide the marks of red paint left on the ground by ladies, are here likened to the crimson rays of the young morning sun:—

Bhrāmyantīnāṁ tamasi niviḍe vallabhākāṅkṣiṇīnāṁ
lākṣārāgāścaraṇagalitāḥ paurasīmantinīnām/
Raktāśokastavakalalitairbālabhānormayūkhai-
rnālakṣyante rajanivigame pauramārgeṣu yatra.[12]//

Another eminent Bengali poet of this age, namely, Umāpatidhara, who served as minister under three successive Sena kings, viz., Vijayasena, Vallālasena and Lakṣmaṇasena, also gives a glowing account of the beauty of the Aśoka tree. Thus, we are told that some trees have their wealth of fruits two or three days after the blooming of their flowers while others are laden with fruits in spite of the fact that they have no flowers, which are the usual predecessors of fruits. But blessed is the birth of Kaṅkelli (i.e. Aśoka) for though it bears no fruit yet it enjoys the privilege and charms of the sweet hands of lady-love through its foliage of ruddy leaves bright like ruby and gorgeous flowers. The verse in question is as follows:—

Keṣāṁ citkusumodayādanu vinā tenāpi keṣāṁcana
sphāyante dharaṇīruhāmiha dinairdvitraiḥ phalaśreṇayaḥ/
Puṣpaśreṇiṣu padmarāgapadavīpatreṣu kāntākara-
śrīrityeva phalādṛte bata gataḥ kaṅkellijanmagrahaḥ[13]//

---

[12] *Pavanadūtam* of Dhoyī, Sanskrit Sāhitya Parishat Series, edited by Chintaharan Chakrabarti, verse 43.

[13] *Saduktikarṇāmṛtam* of Śrīdhardāsa, Edited by Rāmāvatāra Śarmā, Book IV, 54, 4.

In another verse of the same work[14] written by the poet Jalacandra, we have an interesting account of the Aśoka tree.

This is as follows—

Kiyantaḥ santyete jagati taravaḥ kopi na punaḥ
prasūnārtham nārīcaraṇaparicaryāgatirabhūt/
Pramodādantaścedbalasi phalavāñchā vada tadā
varāśokaślāghyo bhavatu kataro dohadavidhiḥ//

There are hundreds of trees blessed with fragrance of flowers and fruits but none is so charming to look at as the Aśoka tree which has besides the unique privilege of producing flowers by worshipping the feet of women[15]. From the joy of union, there comes the desire for consummation, the longing for offspring and for this reason the Aśoka alone commends itself to our choice for its benign impregnating message, its boon of being and becoming. So Aśoka is dear to women and in Indian literature it has various names in accordance e.g. :—(1) Aṅganāpriya, (2) Subhaga, (3) Dohalī, (4) Vāmāṅghriyātana (5) Ḳāntāṅghridohada, (6) Rāmāpallavadruḥ, (7) Naṭa, (8) Kelika, (9) Kaṅkelli, (10) Madhupuṣpa, (11) Vañjuladruma, (12) Apaśoka, (13) Viśoka, (14) Śokanāśa, (15) Vītaśoka[16] etc. The name of Aśoka is also associated with various folk-rites or popular observances mostly current among women. The Aśokaṣaṣṭhī, which is even now observed in Bengal by mothers in Hindu society, is a conspicuous example of it.

The sixth day in the dark half and the same day in the bright half of the month of Caitra (March-April) are intended for the observance of this popular rite, namely, Aśokaṣaṣṭhī, when the goddess Ṣaṣṭhī, that is, the deity concerned with the birth and protection of children, is worshipped in expec-

---

[14] *Saduktikarṇāmṛtam*, Punjab Oriental Series, IV, 54, 3.

[15] See *Some Aspects of Indian Civilisation* by Girija Prasanna Majumdar. p. 415.

[16] See *Vaidyaka-Śabdasindhu*, p. 82.

tation of sons and daughters and for the welfare of kiddies who exist. The idea is given in the following verse:—

Caitre māsyasitepakṣe ṣaṣṭhyāṁ ṣaṣṭhīṁ prapūjayet/
Sukhāya putralābhāya śuklapakṣe tathaiva ca[17]//

As its name indicates the Aśoka tree is believed to dispel darkness and sorrow from the minds of the afflicted. There is also a vrata or folk-rite to this effect. This is called Aśoka-trirātra.

Aśokaḥ trirātraḥ is the name of a vrata or festival which lasts for three nights. Its avowed object is to make one free from sorrow. The following verse illustrates the point :—

Astyaśoka trirātrākhyaṁ vrataṁ śokabhayāpahaṁ/
Trirātra tacca karttavyaṁ vrataṁ śokavināśanaṁ.[18]//

Aśokāṣṭamī is the name of another vrata or folk-rite current among Hindus in Bengal down to this day. It is observed on the eighth day in the first half of the month of Caitra[19]. Similarly, Aśokapūrṇimā is the name of a popular ceremony observed on the fifteenth day (i.e. bright lunar day) of the month of Phālguna (i.e. February-March).[20]

In connection with the description of Varendrī (i.e. North Bengal) in the *Rāmaçarita* mention is then made of the presence of edible Kāṇḍa roots, Śrīphala, Lakuca and Lavalī trees:—

Paramaviralakāṇḍāvalimayamaviralakalakaṇṭhakūjan-
mukhaṁ/
Pṛthulakucaśrīphalakampanasahitaṁ lolamañjula-
valīkaṁ[21]//

[17] See *Apte*, op. cit., p. 181.
[18] *Apte*, op. cit., p. 181.
[19] *Ibid*, p. 181.
[20] *Ibid*, p. 181.
[21] *Rāmacaritam*, III, 12.

Kāṇḍa or Arum campanulatum generally denotes a bulbous or tuberous root[22]. Among edible kāṇḍas mention may be made of sweet potato Vārāhīkāṇḍa, i.e. dioscorea, māṇakāṇḍà or māṇakacu, kāṇḍa or śūraṇa (Latin. Amorphophallus paniculatus), etc.

The word Śrīphala generally denotes the vilva tree or the wood-apple tree (AEgle or Aragle Marmelos) but the name is also applied to Āmalakavṛkṣa, Nīlivṛkṣa, etc. (Emblica officinalis).[23] The vilva tree has a special sanctity. It is specially associated with the worship of God Śiva and with that of goddess Durgā.. The first advent or annual Bodhana of the goddess Durgā takes place at the foot of a vilva tree.

Lakuca is a kind of bread-fruit tree[24]. Its Latin name is Artocarpus Locoocha[25]. Lavalī is the name of a delicious fruit tree. Its Latin name is Ciccodisticha[26]. Lavalī is mentioned in a verse of Umāpatidhara where a young monkey is described as pulling it through anger :—

Nāmībhiḥ prasavaiḥ śvayaṁ nipatitairbhūmī vidhatte dhṛtiṁ,
nāroḍhuṁ paripākameduraphalāḥ śaknoti śākhāśikhāḥ/
Aprajñātanijaprabhāvakupita kokūyamāno ruṣā-
ṅkūrdanvānara-sūnureṣa Lavalīkṣoṇīruhaṁ karṣati[27]//

In verse 13 of chapter III of the *Rāmacarita* of Sandhyākara Nandī the word "Kandala" is used to denote foliage (aṅkura, kapāla, kandara, etc.)[28]. But the same word may also be taken among others in the sense of "Kadalīpuṣpa", that is to say, flower of the plantain tree (Musa sapientum)[29].

---

[22] See *Vaidyaka-Śabdasindhu*, p. 199.
[23] *Vaidyaka-Śabdasindhu*, p. 1075.
[24] Apte, op. cit., p. 808.
[25] *Bhāvaprakāśa* (Bengali Translation), p. 613.
[26] *Bhāvaprakāśa*, p. 616.
[27] *Saduktikarṇāmṛtam*, IV, 48, 2.
[28] See *Rāmacaritam*, Varendra Research Museum publication, p. 88.
[29] See *Vaidyaka-Śabdasindhu*, pp. 195 and 200.

The plantain tree is considered to have a special sanctity. Its fruits, leaves and offshoots are even now used in popular religious ceremonies in Bengal.

The "maṅgalaghaṭa", or the auspicious water-pitcher used in all kinds of festivals in Hindu society in Bengal, is usually associated with a young plantain tree or its offshoot. The plantain tree is also used as an emblem of the consort of the elephant-headed God Gaṇeśa during the annual worship of the mother-goddess Durgā. The same verse also mentions the name of the Nāgaraṅga tree. Nāgaraṅga is the name of the orange tree. Its Latin name is Citrus aurantium[30].

The second line of the verse 16 of the third chapter of *Rāmacarita*, e.g., "Karuṇamahitamagandhaṁ priyālayābaddhajīvanaṁ dadhatīm," mentions the names of Karuṇa trees and Priyāla plants. Karuṇa is a class of lemon tree (Citrus Decumana). Karuṇa also denotes a Mallikā plant. Karuṇamallī is the name of the plant jasminum Sambac[31]. Priyāla is the vine plant[32]. Priyāla or Priyālaka is the name of a tree producing sweet fruits. It is called the Piyāla tree (Buchanania Latifolia)[33].

The next verse[34] states that there were in Varendrī (North Bengal) excellent paddy plants of various kind, fine bamboos and sugarcane :—

Bahudhānyarājasaṁhatisaṁbhāvitakāmyarūpayā lakṣmyā/
Sadvaṁśāstāritayā prasphuradikṣvāku-śekharābharaṇaṁ//

Vaṁśa is the name of the common bamboo cane (Latin-Bambusa arundenacea)[35]. Ikṣvāku or Ikṣu is the well-known

---

[30] Apte, *op. cit.*, p. 5407; *Vaidyaka-Śabdasindhu*, p. 598, cf. "Prabaladvikramakandalaśobhādharamīkṣaṇāmṛtaughamucaṁ/ . . . . . Kiñca bahunāgaraṅgañjitavantaṁ vāsavodyānam"// Verse 13, chap. III.

[31] *Vaidyaka-Śabdasindhu*, p. 215.

[32] *Ibid*, p. 714.

[33] *Bhāvaprakāśa*, 0.616.

[34] *Rāmacaritam*, III, 17.

[35] *Bhāvaprakāśa*, p. 590.

sugarcane (Saccharum officinarum). Twelve varieties of sugarcane are known to exist.

North Bengal or the Puṇḍra country has given its name to a special variety of sugarcane called "Pauṇḍraka"[36]. In a verse of Vākpatirāja[37] the sugarcane plant is described as suffering for the good of humanity :—

Parārthe yaḥ pīḍāmanubhavati nirvyājamadhuro
yadīyaḥ sarveṣāmiḥa khalu vikāropyabhimataḥ /
Na samprāpto vṛddhiṁ sapadi hatadaivātsamucitāṁ
kimikṣordoṣoyaṁ sa punaraguṇāyā marubhuvaḥ //

Another verse written by an unknown poet[38] gives a faithful picture of peasant life in Bengal. It describes the harvest season in a village. The cultivator's house is now rich with plenty of ripe paddy and barley. Cows, bullocks and goats, the usual household cattle, are now being nourished with fresh hay and the village is astir with the noise of pressing-machines which are being worked for bringing out the juice of the sugarcane to the excitement of persons interested in molasses :—

Śālicchedasamṛddhahālikagṛhāḥ saṁsṛṣṭanīlotpalaḥ
snigdhaśyāmayavaprarohanivīḍavyādīrghasīmodarāḥ /
Modante parivṛttadhenvanaḍuhacchāgāḥ palālairnavaiḥ
saṁsaktadhvanadikṣuyantramukharā grāmā guḍāmodinaḥ//

Another poet named Vācaspati[39] similarly gives the picture of juice coming out of puṇḍraka sugarcane which are being pressed in a machine driven by human hand :—

Siddhārthāḥphalasūcibandhagurubhirlolantyamī pallavai-
rucchindantyadha eva bandhuratayā kolīphalānyarbhakāḥ /
Pākapraślathapatrakoṣadalanavyaktāṅkuragranthayo
niṣṭhīvantyapi hastayantrakalitāḥ puṇḍrekṣuyaṣṭyo rasam //

---

[36] See *Vaidyaka-Śabdasindhu*, p. 131.

[37] *Saduktikarṇāmṛta*, IV, 58, 5.

[38] *Ibid*, II, 176, 3.

[39] *Ibid*, II, 177, 2.

Siddhārtha is the name of white mustard seed (Cruciferae sinapis)[40] while kolīphala denotes the plum or jujube tree.

A verse of Śubhāṅka[41] describes in a nutshell some winter crops of Bengal :—

Māṣīṇaṁ muṣitaṁ yaveṣu yavasaśyāmacchaviḥ śīryate,
grāmāntāśca madhūkadhūsarabhuvaḥ smeraṁ yavānīvanam/
Puṣpāḍhyāḥ śatapuṣpikāḥ phalabhṛtaḥ siddhyanti siddhārthakāḥ,
snigdhā vāstuka vāstavaḥ stavakitastambāca kustumbarī"//

Māṣa or māṣaka denotes a class of kidney-bean (Phaseolus radiatus or Phaseolus Roxburghii)[42]. It may also mean a class of sesamum. Yava or Hordeum hexastichum is the name of barley. Madhūka is Bassia latifolia tree[43]. Yavānī is a kind of bad barley.[44] The name Yavānī or yavasāhvayā is also applied to denote the Ajava seeds (Latin Carum copticum ptychotis).[45]

Śatapuṣpikā is the name of a class of paddy (ṣaṣṭikaśāli dhānya). The name is also applied to Śulphā, that is, Dill seeds or Drill seeds (Latin, Aurthum graveyolens or Peucedanum Sowa or Peucedanum Graveslons). It is also the name of Misi or maurī seeds, i.e., Fenul seeds.[46] Various names of Śatapuṣpa are given in a verse of the *Amarakoṣa* [47]:—

Śatapuṣpā sitacchatrāticchatrā madhurā misiḥ/
Avākpuṣpī kāravī ca saraṇā tu prasāriṇī//

Siddhārthaka (Cruciferae sinapis) is white mustard. It is

[40] *Vaidyaka-Śabdasindhu*, p. 1122.
[41] *Saduktikarṇāmṛta*, II, 177, 1.
[42] See *Vaidyaka-śabdasindhu*, p. 819.
[43] *Vaidyaka-Śabdasindhu*, p. 780.
[44] Apte, *op. cit*, p. 783.
[45] See *Bhāvaprakaśa*, p. 560.
[46] See *Bhāvaprakāśa*, p. 561; *Vaidyaka-Śabdasindhu*, p. 1022.
[47] See *Amarakoṣa*, Bombay edition, II, 152.

distinguished from black mustard. Vāstuka is the name of a Śāka plant called Beto śāka or whitegoose foot (Latin. Chenopodium Album). It is also called yavaśāka, because it grows in the field amidst barley[48].

Stamba denotes a sheaf of corn or a clump of grass (tṛṇādīnāṁ guccha). It is also the name of the Rohitaka or Royanā tree[49]. Kustumbarī or Kustumburī is the name of a pungent seed used in condiment. It is the plant, coriander (Latin Coriabrum Sotivam)[50]. A verse written by an unknown poet[51] shows that seeds of paddy and barley were sown in the fields, which were situated in the outskirts of villages, during the rainy season :—

Ete karvuritātapāstata itaḥ saṁjāyamānāmbuda-
cchedaiḥ saṁprati ketakīdalamiladdarbhātitheyodayāḥ/
Grāmāntodgataśālibījayavasāślеṣaprahṛṣyanmano-
govāhāyatagītigarbhitadiśo ramyāḥ sakhe vāsarāḥ//

Ketakī is the flower of the screw-pine tree while darbha denotes the sacred Kuśa grass used in offering oblations. A contemporary treatise on smṛti named *Hāralatā*, written probably in the twelfth century A. D. by a Bengali writer named Aniruddha, who is said to have been the preceptor of King Vallālasena, the Sena King of Bengal, says that the name Śāli is applied to the paddy produced during later autumn, i.e. "hemanta", while Vrīhi denotes the paddy which is harvested in early autumn[52].

Under the caption "Vrīhi" mention is here made of "yava" (barley), "godhūma" (wheat) and "Śāli" (i.e. sāli rice). Under the caption "taṇḍula" mention has similarly been made of "māṣa", "mudga" and tila[53]. Godhūma

---

48 *Bhāvaprakāśa*, pp. 637-38.

49 Vide *Vaidyaka-Śabdasindhu*, p. 1158.

50 *Bhāvaprakāśa*, p. 560.

51 *Saduktikarṇāmṛta*, II, 165, 5.

52 Cf. Śaratpakvadhānyam Vrīhiḥ, haimantikam śāliḥ.

53 See Hāralatā of Aniruddha Bhaṭṭa, published by the Asiatic Society of Bengal, p. 23.

(Triticum vulgare) is the common wheat while Māṣa is a sort of kidney bean, as pointed out before. Mudga (Phaseolus mungo) is the name of a class of bean. It is called the green grain[54]. Tilaka or Tila (Sesamum Indicum) is the name of the Sesamum Niger seeds[55]. There are four types of sesamum viz. (1) black sesamum, (2) white sesamum, (3) red sesamum and (4) a wild variety called "Alpatila"[56].

Barley, wheat and specially rice are the chief food grains of Bengal and as such they have a special claim for the gratitude of consumers. So paddy is worshipped as an emblem of Lakṣmī, the fortune goddess in every Hindu household. Rice, the sacred life-giving seed of this land, is thus an indispensable necessity, an offering of which, is invariably made in every popular social rite or religious ceremony. Wheat being scarce in Bengal, the next place of importance is given to barley, which is alike associated with every kind of religious ceremony.

Five different varieties of paddy crop are thus enumerated :—(1) Śālidhānya, (2) Vrīhidhānya, (3) Śūkadhānya, (4) Śimbīdhānya and (5) Kudhānya or Tṛṇadhānya like "kaṅgū". Śāli rice (Oryza sativa) is naturally white. It is called haimantika, for it grows and ripens in "hemanta", that is, the period of frost or early winter covering the months of Kārtika and Agrahāyaṇa (middle of October to the middle of December). Vrīhi or the second class of paddy becomes ripe in autumn, after the rainy season is over. The best quality of paddy of this class is known as Ṣāṣṭīkā-Śūka or the third class of paddy includes yava (Latin Hordeum Hexasticum) or barley. Ṣāṣṭika is so called because it becomes ripe in sixty (Ṣaṣṭi) days.

The śimbī crop or the fourth class of paddy includes mudga, masūra etc. Mudga or mūga, as stated before, is

---

54 *Vaidyaka-Śabdasindhu*, p. 828.

55 *Bhāvaprakāśa*, p. 635.

56 *Ibid*, p. 635.

the green grain, while masūra (Latin Ervum lens) is cicer lens or Lentil. The last class of paddy includes kaṅgū or panicum Italicum[57]. A verse of Yogeśvara[58] states that the farmer's home is sweet with the scent of fresh "Sthālī" paddy in later autumn (hemanta). The air is filled with the music of jingling bracelets in the hands of young maidens, who are husking rice by hurling pestles :—

Idānīmarghanti prathamakalamacchedamuditā
navīnāndhasthālīparimalamuco hālikagṛhāḥ/
udañcaddorlīlāraṇitavalayābhiryuvatibhi-
rgṛhītapṛotkṣiptabhramitamasṛṇodgīrṇamuśalāḥ//

Sthālī is thus a quality of rice. A similar account of peasant's home is given in a verse of Viriñci[59]. The farmer's courtyard is covered with heaps of vrīhi and scented with the smell of new śāli rice. The household cow with its newborn calf is now an object of terror to young children whose mothers are thus anxious. New straw is now very often sought by the passers-by and so every home in the village is now careful in hiding it :—

Jātokṣotsukagṛṣṭibhīṣitaśiśutrāsārttanārīgaṇāḥ,
Khinnāstīrṇanavīnaśālisurabhisphītopaliptājirāḥ/
Nedīyaḥ khalamṛdyamānamṛditastūpīkṛtavrīhayaḥ,
pānthaprārthyapalālagopanaparāḥ prāyodya pallīgṛhāḥ"//

A verse of Yogeśvara[60] gives an interesting and an apt description of a cold winter morning in a lonely cottage in a village. Dwan has set in and the sun is not yet up. The air is filled with the smoke of dry cowdung cakes, which are burning in every hearth to give warmth and strength. Bullocks are crowded in the open courtyard and dews are dripping from the leaves of Śimbī creeper which covers the roof

[57] See *Bhāvaprakāśa*, pp. 632—36.
[58] *Saduktikarṇāmṛta*, II, 173, 2.
[59] *Saduktikarṇāmṛta*, II, 176, 4.
[60] *Saduktikarṇāmṛta*, II, 176, 2.

and outer walls of the worn cottage. The old have crept to closed nooks and the aged sit tight in corners safe from wind.

They long to see and welcome the morning sun :—

Udvegaṁ janayanti sañcitavṛṣavyāptājiropāntakāḥ,
prātaḥ śīrṇakuṭīrapuñjitalatāśimbītuṣārāvilāḥ/
Grāmā gomayadhūmasantatiparikliṣṭāruṇaśmaśrubhir
vṛddhaiḥ kuḍyanivātalīnanibhṛtairabhyarthyamānātapāḥ//

Śimbī is the name of a kind of kidney-bean[61]. It is a common creeper in Bengal. It has two varieties viz. (1) śimbī or śimbi and (2) Pustaśimbī or Pustakaśimbikā. Kolaśimbi or Kṛṣnaphalā falls under the catcgory of śimbī (Latin Canavalia Ensiformis)[62].

There are numerous references in the inscriptions to gifts of land especially paddy fields to Brāhmaṇas. Thus, in the Ānuliā copper-plate inscription, Verse 10, King Lakṣmaṇasena is described as providing Brāhmaṇas with myriads of villages, which had excellent fields of śāli grain :—

Tānuccairatiśāyiśālivasudhānārāma-ramyāntarā-
nviprebhyoyamadattapattanagaṇān bhūmipatirbabhū-
yasaḥ[63].

In the Edilpur copper-plate inscription, Verse 24, King Keśavasena is similarly described as bestowing villages containing paddy fields to Brāhmaṇas :—

Etenonnataveśmasaṅkaṭabhuvaḥ srotasvatīsaikata-
krīḍālolamarālakomalakalatkvāṇapraṇītotsavāḥ/
Viprebhyo dadire mahīmaghavatānekapratiṣṭhābhṛtaḥ
pākaprakramaśāliśāliśavalakṣetrotkaṭāḥ karbaṭāḥ //

Like barley, rice, or paddy, sesamum plays an important part in many religious functions and social rites like

---

[61] Apte, *op. cit.*, p. 918.

[62] See *Bhāvaprakāśa*, p. 642.

[63] See *Inscriptions of Bengal*, Vol. III, pp. 81—91.

the Śrāddha or funeral ceremony. It has been the custom in Hindu society in Bengal to consecrate all kinds of pious gifts, be it an endowment of land or an offer of gold, silver or anything else, with sesamum and holy water sprinkled by means of blades of Kuśa or Darbha grass.

The Rāmganj copper-plate inscription, lines 28—33 speaks of the grant of a village by a vassal prince named Iśvaraghoṣa. The grant was made to a Brāhmaṇa as a pious gift. The donor is described as having made the aforesaid gift after having duly bathed in the river Jaṭodā and consecrating it with holy water while holding sesamum and Kuśa grass in his hand :—

Jaṭodāyāṁ snātvā tiladarbhapavitro-(daka)-pūrvakaṁ. . . pradatto'smābhiḥ[64].

In verse 18 of the Edilpur copper-plate inscription we find an eulogy of King Keśavasena :—

(His hands) would be kept engaged in discharging arrows drawn upto his ear when he is surrounded by foes, in handling the darbha grass soaked in water for consecrating gift in the assembly of the religious-minded. . . .

Ākarṇāñcalamelakāraviśikhakṣepaiḥ samāje dviṣāṁ/
dānāmbhaḥ kaṇagarbhadarbhakalanairgoṣṭhīṣu niṣṭhāvatām.//

Reference to the use of sesamum for consecration of gifts is also found in a contemporary work named the *Adbhutasāgara*, which is ascribed to King Vallālasena. Thus verse 10 of this work[65] runs as follows :—

Nānādānatilāmbusaṁbalanabhaṁ sūryyātmajāsaṅgamaṁ
Gaṅgāyāṁ viracaryya nirjarapuram bhāryyānuyāto gataḥ/

According to an alternative reading the phrase— "nānādānatilāmbu" should be read as—"nānādānacitām-

---

[64] *Ins. of Bengal*, Vol. III.
[65] See Muralidhar Jhā's edition, Banaras.

busañcalanataḥ"[66]. In the *Rāmacarita* i. 14, King Rāmapāla is described as :—

Dānavyagrakarārppitakuśatilatoyoyamavalāriḥ

This expression is explained by the commentator as follows :—(1) "Dānavīnāṁ dānavabadhūnāṁ agrahaste'rpitāni kuśatilatoyāni yena vaidhavyaṁ tāsāṁ kṛtam/ (2) Dānāsakte kare'rpitāni kuśatilatoyāni yena[67]"// We have thus two alternative meanings viz. (1) One by whom Kuśa, tila and water were placed on the palms of the demonesses (i.e. who brought about their widowhood) and (2) one who had in his hands Kuśa, tila and water, while engaged in acts of (pious) charity. This shows that widows used to offer oblations with Kuśa grass, sesamum seed and water for their departed husbands. This is clear from a verse of Mahādeva[68] :—

Snātāḥ samprati vārivāhasalilaiḥ saṁrūḍhaśaṣpāṅkura-
vyājenāttakuśāḥ praṇālasalilairdattvā nivāpāñjalim/
Prāsādāstava vidviṣāṁ paripatatkuḍyasyapiṇḍacchalā-
-tkurvanti prativāsaraṁ nijapatipretāya piṇḍakriyām//

It is a common custom in Hindu Society in Bengal to offer oblations of sacred water usually mixed with seeds of sesamum (tila) and barley (yava) with blades of Kuśa grass for the satisfaction of the soul of departed ancestors. According to the *Brāhmaṇasarvasva* of Halāyudha a Brāhmaṇa should take his daily bath and make *tarpaṇam* or offers of watery oblations :—

Tarpaṇantu śuciḥ kūryāt pratyahaṁ snātako dvijaḥ/
Devebhyaśca ṛṣibhyaśca pitṛbhyaśca yathākramam//[69]

A Brāhmaṇa should thus offer watery oblations to gods (devebhyaḥ) with white sesamum seeds (śuklaistilaiḥ), to

[66] See R. G. Bhandarkar, *Reports of Sanskrit Manuscripts*, 1897, p. LXXXV.

[67] See *Rāmacaritam*, pp. 11-12.

[68] *Saduktikarṇāmṛta*, III, 46, 5.

[69] *Brāhmaṇasarvasva*, second edition, p. 102.

renowned sages (ṛṣibhyaḥ) like 'Sanaka, Sanandan and so on with redish brown sesamum seeds (śabalaistilaiḥ) and make such oblations for departed ancestors (pitṛbhyah) with black sesamum seeds (kṛṣṇaistilaiḥ) :—

Śuklaistu tarpayeddevān manuṣyān śabalaistilaiḥ/
Pitṛṅstu tarpayet kṛṣṇaistarpayan sarvadā dvijaḥ//

While uttering sacred hymns and formulas prescribed for this purpose (mantraiḥ), one should offer holy water and sacred sun-dried rice (akṣata) in the prescribed manner :—

Ityādyabhidhāya devān brahmarṣīn sarvāṁstarpayedakṣatodakaiḥ//

Tarpaṇa or watery oblations meant for departed ancestors should be made with vessels of gold, silver or copper, for otherwise they will be of no use :—

Vinā rūpyasuvarṇena vinā tāmratilaistathā/
Vinā darbhaiśca mantraiśca pitṛṇāṁ nopatiṣṭhate[70]//

The new-moon day, which occurs just before the bright fortnight (śukla pakṣa) during which the annual worship of the goddess Durgā is celebrated in Hindu society in Bengal, is known as Mahālayā amāvāsyā. The Mahālayā amāvāsyā or the said new-moon day occurs in the month of Bhādra (middle of August to middle of September) or Āśvina (middle of September to middle of October). It has been a custom in Hindu society in Bengal to perform tarpaṇa, that is to say, make offerings of water and sesamum seeds for departed ancestors during the dark fortnight preceding the said new-moon day and especially on that particular day of new moon (Mahālayā amāvāsyā). Annual funeral rites (pārvaṇa-śrāddha) are performed for departed ancestors on this day.

---

[70] *Ibid*, pp. 103—105.

Sesamum flowers and its leaves are soothing and mild in quality and simple village women would use them to braid their hair. It is evident from a verse of Candracandra[71]:—

Bhāle kajjalabindurindukiraṇaspardhī mṛṇālāṅkuro,
dorvallīṣusalāṭuphenilaphalottaṁśaśca karnātithiḥ/
Dhammillastilapallavābhiṣavaṇasnigdhaḥ svabhāvādayaṁ
pānthānmantharayatyanāgarabadhūvargasya veśagrahaḥ//

Śalāṭu denotes the Vilva tree or any tender green fruit[72]. Phenila is the name of a fruit. It is usually called the soap-nut tree (Latin Sapindus Trifoliatus or Sapindus Detergens Rox). The name is also applicable to the plum tree (Vadarīvṛkṣa)[73].

Darbha, Kuśa, Sūcyagra, dīrghapatra, kṣurapatra and yajñabhūṣaṇa are different names of the sacred kuśa grass. It is called Poa Cynosuroides (Latin Andropogon Nordaides)[74].

For its use in religious rites, tila, like kuśa, is similarly known as homadhānya, pitṛtarpaṇa, pavitra, pāpaghna, pūtadhānya, snehaphala, etc.[75] The word 'Taila', is derived from 'Tila'. In fact, it is recognised as the only oil-producing seed. As hair oil, tilarasa or sesamum oil, has been in use for centuries. It has also been in use as an ingredient in various Indian drugs and as a fuel for burning lamps. A verse of Umāpatidhara[76] describes the setting sun as resting beneath the horizon and gradually stooping down in the evening behind the lamp-pot filled with sesamum oil :—

Ākṛṣṭaścakravākairnayanakalanayā bandhakībhirnirasto,
nāstaṁ drāgeti bhānurnivasati nalinībodhanidrāntarāle/
Sandhyā-dīpaprarohaṁ bahulatilarasavyāptapātrāntarālaṁ,
vāsāgāre diśantī hasati navabadhūkrodhadṛṣṭā bhujiṣyā.//

---

[71] *Ibid*, II, 21, 2.
[72] *Vaidyaka-Śabdasindhu*, p. 1029.
[73] *Vaidyaka-Śabdasindhu*, p. 722.
[74] See *Bhāvaprakāśa*, p. 591.
[75] *Vaidyaka-Śabdasindhu*, p. 499.
[76] *Saduktikarṇāmṛta*, II, 146, 4.

The sweeping and watering of the compound and precincts of a household and lighting a lamp in the evening have always been considered a sacred duty for every Hindu householder in Bengal (cf. Sakālabelāya chhaṛājhāṭa sānjherbelāya bātī). Like kuśa, the dūrvā grass is also an important item in more or less every kind of religious worship or socio-religious function like the adhivāsa ceremony. The dūrvā grass is ever green (śyāma) and so runs the phrase—"Navadūrvādalaśyāma". It clings to the soil with its ever-stretching roots. So it grows and multiplies and soon covers the ground like a green carpet. It thus symbolises rapid growth, durability and permanence. Hence, tufts of green dūrvā grass are tied with a string round the wrist of the bride and the bridegroom during their nuptials.

Dūrvā has also given its name to a popular vrata or folk rite called Dūrvāṣṭamī. Down to this day it is widely observed especially by Hindu women in Bengal with a view to have like the dūrvā an ever increasing circle of friends, acquaintances and relations. This festival called Dūrvāṣṭamī is observed on the eighth day in the bright half of the month of Bhādra (i.e. roughly the period in between the middle of August and the middle of September).

Dūrvā or bent grass is commonly called the dub grass (Agrostis Lincaris). Dūrvā (Latin Cynodon dactylon, Agrostis cynosurioides or Panicum dactylon) is associated with the fabulous nectar-pot (sudhā-bhāṇḍa) in the mythological account of the churning of the ocean (samudra-manthana). The contact with the life-giving nectar (amṛta), is believed to have made it deathless. Because of its death-defying, stubborn character it is called (1) sahasravīryyā, (2) bahuvīryyā, (3) anantā, (4) śataparvikā, (5) durmarā, (6) bhārgavī, etc. It has other names, like (1) nandā, (2) mahāvarā, (3) ruhā, (4) kaccharuhā, (5) haritālikā, (6) haritā, (7) Paritālī, (8) tiktaparvā, (9) guṇā, etc.[77] Dūrvā is used as

[77] See *Vaidyaka-Śabdasindhu*, p. 554.

a medicinal grass and has given its name to an indigenous drug called Dūrvādyaghṛta. As to the varieties of dūrvā, we have the aphorism "Śvetanīlamālāgaṇḍabhedena dūrvā bahudhā[78]". Nīladūrvā is also called śaṣpa, śataparvikā, śatavallī etc. Śvetadūrvā or creeping cynodon is also called golomī and śatavīryyā. Gaṇḍādūrvā (creeping cynodon) is also known as Gaṇḍālī, Matsyākṣī and Śakulākṣaka.

It can melt a hard metal like iron[79]. Dūrvā is mentioned in connection with the description of the harrowing state of a woman separated from her lover in a verse of the well-known Bengalee poet Dhoyī[80] :—

Darapariṇatadūrvādurvalāmaṅgalekhāṁ,
glapayati na yadasyāḥ śvāsajanmā hutāśaḥ/
Sa khalu subhaga manye locanadvandvavārā-
maviratapaṭudhārāvāhinīnāṁ prabhāvaḥ//

Instead of "darapariṇata" Mr. Chakravarti reads 'daravigalita'[81]. In a verse of Rājaśekhara[82] the youthful maidens of Bengal are characterised as having a slim figure with the lovely pose of charming dūrvā grass :—

Atrārdracandanakucārpitasūtrahāra-
sīmantacumbisicayasphuṭabāhumūlah/,
Dūrvāprakāṇḍarucirāsu gurūpabhogo,
gauḍāṅganāsu cirameṣa cakāsti veṣaḥ//

Like grass, we have reference also to small flowerless cryptogamic plant like lichen or moss (śaivāla). Thus, in a verse of Dhoyī in the *Saduktikarṇāmṛta*[83], the beautiful

---

[78] *Ibid*, p. 554.

[79] See *Bhāvaprakāśa*, p. 591.

[80] *Saduktikarṇāmṛta*, II, 30, 5.

[81] See *Pavanadūtam* of Dhoyī edited by Chintaharan Chakravarti, p. 27.

[82] *Saduktikarṇāmṛta*, II, 20, 4.

[83] See *Pavanadūtam* published by the Sanskrit Sāhitya Parishad, Calcutta, p. 29.

hair on the breast of a lady is spoken of as resembling sprouts of velvet moss dropped from the bosom :—

Romāvalī satrivalītaraṅga-
nābhihṛdasyopari rājatā'syāḥ/
Mukhendubhītastanacakravāka-
vaktracyutā śaivalamañjarīva//

Śaivala or śaivāla (moss) has a close similarity to hair. So it is called jalakuntala, ambucāmara, salilakuntala, vāricāmara, jalakeśa, jalanila etc[84].

Kandala meaning flower of plantain has already been mentioned. Kadalīpatra or the leaf of the plantain tree is similarly mentioned in connection with the rules of meal to be observed during the period of aśauca (i.e. the state of uncleanliness caused by the death of one's relation which is usually observed in Hindu society) in the *Hāralatā*[85]. It has been the custom in Hindu society in Bengal to put a flower of the plantain tree with the corpse of a person who dies on an inauspicious day in the week like Tuesday or Saturday. Even now a petal of the plantain flower is put in case of such death on the door of the premises where the person dies. The flower of the plantain tree is also placed on the bier and carried along with the dead body as a companion (dosara) of the dead person. This is done with a view to save other members of the household from the malign influence of the spirit of the dead person.

The leaves of the Nimba tree are similarly associated in Hindu society in Bengal as an indispensable item connected with the home coming of persons, who carry a dead body, after the cremation is over. The *Hāralatā*[86] lays down the customary rule usually observed in Hindu society in Bengal when it states :—

[84] *Vaidyaka-Śabdasindhu*, p. 1068.
[85] p. 159.
[86] p. 154.

Gṛhadvāri pādaprakṣālanaṁ kṛtvā Nimbapatratrayaṁ dantaiḥ khaṇḍayitvā ācamanaṁ kāryyaṁ tato likhiṣyamāṇamantrairagnyādisparśaḥ kāryyaḥ......
Uttīryya pretaspṛṣṭāni vāsāṁsyutsṛjyetarāṇi paridhāya gṛhadvāre tasmai pretāya piṇḍaṁ datvā paścāt dūrvāprabālān gomayamagniṁ jalaṁ vṛṣabhañcālabhya praviśanto ghṛtagaurasarṣapairmūrddhānamaṅgāni cālabheran.

It is clear thus that a person who touches a dead body should, after the cremation or disposal of the corpse, bathe and wear a fresh cloth.

Before entering the house, he should wash his feet, chew three leaves of the Nimba tree with his teeth, offer oblation to the dead and touch water, fire, cowdung, white mustard, etc. With few modifications, this is, in short, the practice followed even now in Hindu society in Bengal. The Nimba tree has thus something to do with the work of purification or removal of the fault of touching a corpse. It is thus indirectly a safeguard against any danger from the spirit of the dead man and in popular tradition, it is specially supposed to be haunted by spirit. The mustard seed is also believed to have a special potency when thrown by uttering mystic spells to drive off spirit.

Nimba (Azadirachta Indica) is the name of a tree with bitter fruits[87]. Its leaves and bark are alike bitter in taste. It is widely used in Indian drugs. Its small and slender branches are often used as tooth-brush. Its bitter quality has made it a great disinfectant and so its leaves are widely eaten with a view to guard against the danger of small pox. It is also planted in courtyards and gardens to purify air. As an antidote of pox, it is thus indirectly connected with Śītalā, the Goddess of Small Pox.

Nimba, Nimbaka or the Neemb tree (Latin Melia Azadirachta) is generally supposed to be transformed some-

[87] A. Macdonell, *Practical Sanskrit Dictionary*, p. 141.

times into a sandal-wood tree by the fragrant and soft southerly breeze (malaya) blowing from the sandal-wood forest. Nimba is called Kākaphala for its bitter fruits are traditionally believed to be eaten by crows alone. In a verse of Viśveśvara in the *Saduktikarṇāmṛta*[88] the Nimba tree is, therefore, described as not being frequented by any other bird except the crow for its fruits are repulsive to taste though it is laden with the bounty of fruits and looks majestic with its foliage reaching high up in the sky :—

Phalānāṁ saṁbhārairadharayatarūnunnatatayā
spṛśākāśaṁ sarvāḥ sthagaya pariṇāhairapi diśaḥ/
Tathāpi dhvāṅkṣebhyo na punaritaraḥ kopi vihagaḥ
phalārthī nimba tvaṁ prakṛtivirasaṁ dhāvati mudā.//

Nimba has various synonyms such as (1) Sarvvatobhadra, (2) Hiṅguniryyāsa, (3) ariṣṭa, (4) Mālaka, (5) pūkamālaka, (6) Picumardda, (7) Kīṭaka, (8) Varatvaca, (9) Prabhadra, (10) Pāribhadraka, (11) Rājabhadraka, (12) Pītasāraka, (13) Netā, (14) Sumanāḥ, etc.[89] There is another tree called Mahānimba (Latin Melia Azendarach). It is also called Nimbaka, Kārmmuka, Jīva, Ramyaka, Keśamuṣṭi, etc.[90]

Nimba oil and Nimba ghee are used as ointment for healing up sores and as antidotes in diseases of the skin.

Like the Neemb stick, the branches of the Śākhoṭaka tree are alike used as natural tooth-brush for cleaning teeth. Śākhoṭa or Śākhoṭaka is the name of a small tree (Trophis Aspera).

It is commonly known as Streblus[91]. Like the Neemb tree, it is also commonly believed to be imfested or haunted by ghosts. It is, therefore, aptly named bhūtāvāsa, piśācadruḥ, bhūtavṛkṣa, śaṅkhinīvāsa etc. It has

---

[88] IV, 58, 3.
[89] See *Vaidyaka-Śabdasindhu* p. 609.
[90] *Bhāvaprakāśa*, p. 586.
[91] *Vaidyaka-Śabdasindhu*, p. 1034.

other names like :—(1) Pītaḥ, (2) Pītaphala, (3) Karkaśacchada, (4) śakaṭa, (5) akṣadhara, (6) gavākṣī, (7) dhūkāvāsa, (8) kṣīranāśa etc.[92] The Śākhoṭaka tree is also commonly associated with the worship of Kāntāradurgā or Vanadurgā, a sylvan deity, an agricultural goddess. This goddess is generally worshipped under a śākhoṭa tree. A verse written by an unknown poet[93] gives an interesting account of a festival or a gathering of men and women of the inferior class on the occasion of a ceremonial worship of this goddess. Here we have a picture of musical soiree alike participated by young men and women. Animals are being sacrificed in honour of the goddess Kāntāradurgā and the god kṣetrapāla is being propitiated by showering the blood of these animals under a nearby tree :—

Taistairjīvopahārairgirikuharasilāṁśrayāmarcayitvā
devīṁ kāntāradurgāṁ rudhiramupataru kṣetrapālāya datvā/
Tumbīvīṇāvinodavyavahitaśarakāmahni jīrṇe purāṇīṁ
hālāṁ mālūrakoṣairyuvatisahacarā barbarāḥ śīlayanti//.

In a verse written by an unknown poet[94] the bee is blamed for quitting the budding twigs of the mango tree and going instead to the Śākhoṭaka tree, which has no charm whatsoever :—

Ayamiha mugdho madhupaḥ parihṛtasahakāramañjarīpuñjaḥ/
Asaralamarasamasāra śākhoṭakaviṭapamanusarati//

In another verse also written by an unknown poet[95] the soft breeze (malaya) carrying the sweet scent of sandal

---

[92] *Ibid*, p. 1034.
[93] *Saduktikarṇāmṛta*, V, 1, 2.
[94] *Saduktikarnāmṛta*, IV, 31, 3.
[95] *Ibid*, IV, 34, 1.

wood, is adored for it turns-into sandal by its mystic power trees like Śākhoṭa, Nimba and Kūṭaja :—

Kiṁ tena hemagiriṇā rajatādriṇā vā
yatra sthitā hi taravastaravasta eva/
Vandāmahe malayameva yadāśrayeṇa
śākhoṭanimbakuṭajā api candanāni//

Kuṭaja or Kūṭaja is the name of a medicinal plant. It is used as an antidote of dysentery. So it is designated Echites antidysenterica (Wrightia antidysenterica or Holarrhena antidysenterica)[96]. Kuṭaja has various names like Kauṭa, Vatsaka, girimallikā, mallikāpuṣpa, kāliṅga, yavaphala, sakraśākhī, indradruma, vṛkṣaka, pāṇḍuradruma etc[97].

The *Hāralatā*[98] while citing the ceremonial rules and duties to be observed in connection with the taking out (nirharaṇa) and carrying of a dead body, mentions the names of some trees like Vaṭa, Plakṣa, Aśvattha, Uḍumbara and Jātīphala. The paragraph in question states the articles to be used as paste and the resins of trees to be used as an unguent for anointing a dying person :—

"Yathālikhitamantreṇa bhagavantaṁ Vāsudevamuddiśya madhuparkaṁ mumūrṣurdāpayitavyaḥ Majjāvanaspatiṁ niryyāsapradhānaṁ vanaspatiṁ vaṭaplakṣāśvatthoḍumbarāṇāmanyatamaṁ gatvā niryyāsamānīya candanāguru-karpūra-kuṅkumamṛgamadajātīphalāni ca piṣṭvā miśrīkṛtyānīya ghṛtatailābhyāṁ niryyāsasarvvagandhaṣaitābhyāmabhyajya śavaṁ nayeyuḥ".

Vaṭa is the well-known banyan tree (Ficus Indica or Ficus Bengalensis). It looks majestic with its tall and massive appearance and its ever stretching roots, branches and off-shoots. For its imposing and impressive appearance, it is

---

[96] *Vaidyaka-Śabdasindhu*, p. 279.
[97] *Bhāvaprakāśa*, p. 587.
[98] p. 130.

called the lord of the vegetable kingdom (vanaspati), the best of all trees (vṛkṣanātha). The banyan, with its innumerable branches and thick foliage of dark green leaves, is noted as a shady tree. Weary travellers find in summer days a cool resting place under its sheltering shadow. Its red fruits offer a sumptuous feast to thousands of birds who flock to it for food and shelter. The adage goes that the banyan tree (Vaṭavṛkṣa), ladies having a bright and beautiful reddish-yellow complexion like (śyāmāstrī) that of heated gold and houses made of bricks (iṣṭakālaya) are:—

Śītakāle bhavet uṣṇaṁ uṣṇakāle ca śītalaṁ, that is,
warm in winter and cold in summer.

Being the most enduring and imperishable of all trees, the banyan tree is justly regarded as——"Akṣaya-vaṭa". It is also regarded as an emblem or symbol (pratīka) of material prosperity (aiśvarya) and is thought to be the home of Kuvera, the god of wealth. It is, therefore, called Vaiśravaṇālaya, Vaiśravaṇāvāsa, Vaiśravaṇodaya, yakṣataru, yakṣāvāsa, etc. It has earned the epithet 'Mahacchāya' for its beneficent and sheltering shadow. The epithet yamapriya (i.e. loved by Yama or the god of death) is probably due to its imperishable character. It is called "Kṣīrī" for its white resin resembling milk (kṣīra) and 'jaṭāla' for its matted bunches of long roots hanging downward from its top, looking like a head with matted locks.

It has other names like (1) Nyagrodha, (2) Nandī, (3) Bṛhatpāda, (4) Raktaphala, (5) Karmmaja, (6) Dhruva, (7) Bhāṇḍīra, (8) Rohiṇaḥ, (9) Bhṛngī, (10) Skandharuha, (11) Viṭapī, (12) Nīla, (13) Śiphāruha, (14) Pādarohaṇa, etc[99]. Like Aśvattha, the Vaṭa or the banyan is regarded as a holy tree. Its timber is alike sacred and is used in sacrifices (homa). Because of its sanctity, it is worshipped especially by Hindu women who pour water at its base from

[99] *Vaidyaka-Śabdasindhu*, p. 930.

sacred pitcher. This is done with a view to have progeny. Womenfolk in Hindu society in Bengal are even now in the habit of hanging brickbats with a rope around its branches for getting offspring. The banyan tree seems to have a special association with Ṣaṣṭhī, the goddess of child birth, for its leaves and branches serve as important items in the worship of Ṣaṣṭhī and Mārkaṇḍeya. They are used in Sheṭerā Pūjā, that is, the worship of Ṣaṣṭhī on the sixth day after the birth of a child. Hence, the banyan tree is seldom struck down with an axe and its timber is scarcely used as fuel. In a verse of Śālikanātha in the *Saduktikarṇamṛta*[100] the banyan tree is eulogised as playing the part of an affectionate mother to fatigued wayfarers who proceed on their journey after being refreshed by its sheltering care :—

Nyagrodhe phalaśālini sphuṭarasaṁ kiñcitphalaṁ pacyate,
bījānyaṅkuragocarāṇi katicit 'sidhyanti tatrāpi ca/
Ekastatra sa kaścidaṅkuravaro vadhnāti tāmunnatiṁ,
yāmadhvanyajanaḥ svamātaramiva klānticchide dhāvati//

Trees like Vaṭa, Aśvattha and so on may thus be included under the class mārgataru for their salutary service to humanity. The name mārgataru, mārgaśākhin or mārgadruma may in a broad sense be applied to any tree that stands on the roadside[101].

It is generally applied to a class of trees or plants, which stands by the side of a road and benefits travellers by their presence. For its service to wayfarers by its kind offer of sheltering shade and food for stomach in the shape of its delicious fruits, a wayside tree (mārgataru) is praised by an unknown poet in a verse in the *Saduktikarṇāmṛta*[102] :—

Yacchāyāmatanuṁ tanoṣi madhuraiḥ prīṇāsi yattvaṁ phalairyannamrosi yadunnatosi cature yadvartase vartmani/
Yatpānthairaparairapi pratipathaṁ prastūyase prāyaśastannāśvattha kṣitijatvameva pathikairviśrāntaye cintyase//

[100] IV, 58, 1. [101] Macdonell, op. *cit.*, p. 226. [102] IV, 56, 1.

The word 'mārgaḥ' also denotes a particular tree called Rakta Apāmārga or red Apāmārga. Apāmārga is the same as Rough-chaff tree (Achyranthis aspera or Bidentata). Apāmārga has various names like :— (1) Dhāmārgava, (2) Apāṅgaka, (3) Adhāmārgava, (4) Camatkāra, (5) Śikharī, (6) Durgrahā, (7) Durgraha, (8) Markaṭī, (9) Karkaṭapippalī etc.[103] It is said to be specially attractive to ghosts and is used in Tāntric sacrifices for invoking spirit. It has three varieties, viz., white (śveta), black (kṛṣṇa) and red (rakta).

Plakṣa is the tree commonly called Pākura. It is usually known as the Waved-leaf fig tree (Thespesia Populnea, Hibiscus Populnes, Ficus virance or Ficus infectoria). It is a sacred tree and hence its name Kamaṇḍalu or Kamaṇḍalu-taru[104]. Kamaṇḍalu is the name of the sacred pitcher. Plakṣa is also called kṣīrīvṛkṣa for its milky resin. Its timber is used in sacrifices.

Aśvattha is the Poplar leaved fig tree (Ficus religiosa or Urustigma religiosum)[105]. It is usually known as the sacred Pippala or Peepal tree[106]. This is a Ṛgvedic tree. People take rest under its shadow and its fruits are eaten by birds. Its sticks are alike thought to be sacred, being used in sacrifices. It is very holy and purifying, for it is regarded as the abode of the god Nārāyaṇa[107]. That is why, it is called (1) Keśavālaya, (2) Kṛṣṇāvāsa, (3) Acyūtāvāsa, (4) Śrīmān, etc.

It is sanctified by the presence of the god Viṣṇu and as such it has to its credit the following significant names :—

(1) Vipra, (2) Devātmā, (3) Pavitraka, (4) Śubhada, (5) Maṅgalya, (6) Śucidruma, etc.

According to tradition, Gautama Buddha is said to have attained his enlightenment while seated in a state of trance

---

103 See *Vaidyaka-Śabdasindhu*, pp. 41 and 817.

104 *Vaidyaka-Śabdasindhu*, p. 715.

105 See *Vaidyaka-Śabdasindhu*, pp. 87-88; *Bhāvaprākaśa*, pp. 606-607.

106 Macdonell, *Op. cit.*, p. 163.

107 Majumdar, *Op.* cit. pp. 419-20.

beneath a sacred Peepal tree at Bodh Gayā. Pippala or Aśvattha is accordingly called (1) Bodhitaru, (2) Caityavṛkṣa, (3) Caityadruḥ, (4) Bodhivṛkṣa and (5) Bodhidruma. It is called Kṣīradruma for its white resin looking like milk (Kṣīṛa) and Guhyapuṣpa for its flowers are hardly seen. Its green colour has given it the name śyāmala while its use in sacrifices has earned for it the epithets Yājñika and Kapītana.

It is the favourite food of elephants and that is why it is called Kuñjarāśana and Gajabhakṣaka. It has few additional names like (1) Nāgabandhu, (2) Mahādruma, (3) Caladala, (4) Pippala, (5) Calapatra, (6) Sevyaḥ, (7) Satyaḥ, (8) Dhanurvṛkṣa, etc. Aśvatthabheda is the name commonly used to denote Nandīvṛkśa, a tree allied to Aśvattha. It has other names like Prarohī, Gajapādapa, Sthālīvṛkṣa, Kṣayataru, Kṣīrī, Vanaspati, etc. Aśvatthabheda or Pippalabheda also denotes the tulip tree (Thaspesia Papulnea).

It may also be regarded as allied to Aśvattha and has several names like Pārīṣa, Palāśa, Kapicūta, Kamaṇḍalu, Garddabhāṇḍa, Kapitana, Kandarāla and Supārśvaka[108]. Pippala is to be distinguished from Pippaliḥ or Pippalī (Chavica Roxburghii or Piper longum), which denotes the long pepper commonly used in indigenous drugs[109].

The poet Umāpatidhara gives a glowing account of the Aśvattha tree in three beautiful stanzas in the *Saduktikarṇāmṛta*[110]. The leaves of the Aśvattha tree do not enjoy like that of Aśoka the charms of the beautious palms of the hands of ladies having excellent buttock (nitambinī). They cannot vie with the beautiful palms of ladies' hands. They are neither ruddy nor captivating. It has neither the sweet scent nor the beauty of flowers. Lastly, it has no sweet or delicious fruit. Nevertheless, it stands for the good of this world and is held in esteem as a blessed tree :—

108 See *Bhāvaprakāśa*, pp. 606-607.

109 *Vaidyaka-Śabdasindhu*, p. 673.

110 IV, 52, 3; IV, 52, 4 and IV, 52, 5.

Nonmīlantu nitambinīkaratalaspardhābhṛtaḥ pallavāḥ
pratyudyāntu na vaiṇanābhimadhurā modāḥ prasūnaśriyaḥ/
Nābhūvanphalasaṁpado madhurasaprasyandabhājastathā-
pyaśvatthasya gataḥ sukhena jagatāṁ vandyasya janmagrahaḥ//

Expressly the Aśvattha tree does not give delight or pleasure to anybody. Without injuring, it silently ends or removes our evils, though it has no word of encouragement to offer, no heartening appeal to please our ears. Being the abode of Viṣṇu, the Lord of the daughter of Ocean, the Aśvattha tree is endowed with the virtue of removing anxiety and giving relief once we confess our evil dreams and approach it for redress :—

"Sākṣānnaiṣa karoti kāmapi mudaṁ nāhatya hantyāpado
na prīṇāti manīṣiṇāṁ śravaṇamapyāśvāsanāsūktibhiḥ/
Tasyāmbhodhisutāpaterbhagavatodhiṣṭhānamātrādasau
duḥsvapnānviniveditānapaharatyaśvatthabhūmīruhaḥ//

Even now prsons are in the habit of pouring sacred water at the base of an Aśvattha tree with a view to have relief from evil dreams. It is worshipped by men and women alike and the belief is common in Hindu society in Bengal that bad dreams will have no ominous effect whatsoever once they are made known and brought to the notice of the Aśvattha tree.

It is for this reason that the sacred Peepal tree is seldom struck with an axe or its timber used as ordinary fuel. With its leaves eaten by insects, its branches uprooted by wild elephants, its skin laid bare and barks rent open by young elephants or camels and its trunk (sthāṇu) alone remaining, it is still an object of veneration and discrimination to villagers, who are out with an axe for fuel to save themselves from cold :—

Patrāṇi truṭitāni kīṭapaṭalairāmūlamunmūlitāḥ
śākhā vanyamataṅgajairna karabhairāsvādya muktāstvacaḥ/
Sthāṇuḥ kevalamasti pippalatarostatrāpi śītāturai-
rgrāmīṇaiḥ paritaḥ kuṭhārapatanārambhaḥ parāmṛśyate//

Uḍumbara or Udumbara is also a kṣīrīvṛkṣa, that is a tree having white resin like that of milk. Its modern name is Keg tree or Glomerous fig tree (Latin Ficus Glomerata). Udumbara is regarded as a sacred tree. Its timber is alike used in Homa, and hence its name yajñaḍumura. Udumbara has given its name to a well-known republican or non-monarchical tribe of ancient India. Its white resin has given it the names Kṣīravṛkṣa and Hemadugdha. It has no flower and so it is called Puṣpaśūnya and Sadāphala. "Ḍumurer phūla," as the popular Bengali maxim goes, is something unnoticed, something beyond the sight of ordinary men. It is intended for being used in sacrifices and consequently it has several names to this effect e.g., (1) Yajñīya, (2) yajñayogya, (3) yajñasāra, (4) yajñāṅga, (5) yajñoḍambara, etc. It has other names like (1) Pavitraka, (2) Supratiṣṭhita, (3) Śītavalkaḥ, (4) Sauryyaḥ, (5) Brahmavṛkṣa, (6) Pāṇibhuk, (7) Śvetavalkala, etc. Its fruits are commonly used as a vegetable for our curry and as medicine in several diseases[111]. As the result of small pox the eruptions on the skin resemble the fruits of the fig tree (ḍumura). Hence, small pox is figuratively described as "Ḍumure Vasanta". The disease being generally a special characteristic of spring (vasanta) is so named and the vernal season has nothing to do with the fig tree or its fruits.

Besides yajñaḍumura or uḍumbara, there is another variety called kākaḍumura (Ficus Opposetifolia). It has several names like Kākodumbarikā, Phalgu, Malapū, Jaghanephalā and Malaya[112].

Mention has already been made of Pañcavalkala. The word Pañcavetasaṁ similarly denotes the combination of the barks of five trees like Vaṭa, Aśvattha, Uḍumbara, Plakṣa and Vetasa :—

Nyagrodhoḍumbarāśvatthaplakṣavetasavalkalaiḥ/
Sarvairekatra militaiḥ pañcavetasamucyate//

---

[111] See *Vaidyaka-Śabdasindhu*, p. 144. [112] See *Bhāvaprakāśa*, p. 607.

According to an alternative interpretation Śirīṣa is substituted in place of Udumbara :—"Śirīṣapippalavaṭa-plakṣavetaseṣu[113]. Similarly, the word Pañcavaṭī is used to denote a combination of five trees like (1) Vaṭa, (2) Aśvattah, (3) Aśoka, (4) Udumbara and (5) Vilva :—"Vilvāśvattha-vaṭāśokodumbareṣu[114]". An āsana or seat at the base of a combination of the above mentioned five trees is considered as being very useful and sacred for spiritual practices. A seat beneath Pañcavaṭī is thought to be specially efficacious for Tāntric rites. In the same way the word Pañcaśasya is usually applied to denote a combination of five grains like paddy, sesamum, mudga or Phaseolus mungo, barley and white mustard. The names are given in the line :—

"Dhānyatilamudgayavaśvetasarṣapeṣu[115]". Pañcaśasya is thought to be very auspicious and is extensively used as an important item in many social and religious rites in Hindu society in Bengal. The Itupūjā or the worship of the goddess Itu (i.e. the goddess Ceres of Hindu pantheon) is even now observed especially by women folk in Hindu society in Bengal. The name Itu is probably derived from the word Ṛtu meaning season and as such Itupūjā may be regarded as a worship of Ṛtulakṣmi, that is, a personification of the early winter season when this goddess is worshipped with many early winter crops. According to another view the Itupūjā is nothing but a worship of the Sun-god and the use or raviśasya or the periodic winter crops named after the sun lends support to this view.

It is clear, at any rate, that the cereals are worshipped. They are placed in small earthen jars filled with clay and sacred water and kept in that state for a month. They are worshipped daily and more especially on Sunday throughout the month of Agrahāyaṇa (i.e. roughly the period in

---

113 See *Vaidyaka-Śabdasindhu*, p. 629.

114 *Ibid*, p. 629.

115 See *Vaidyaka-Śabdasindhu*, p. 629.

between the middle of November and the middle of December). The word Pañcapallava similarly denotes a combination of the leaves of five trees like Āmra (mango), Jambū (berry), Kapittha (Feronia elephantum), Bījapūraka (i.e. citron or citrus medica) and Vilva (AEgle marmelos). This is clear from the following verse:—

Āmra-jambū-kapitthānāṁ Bījapūraka-Bilvayoḥ/
Gandhakarmaṇi sarvatra patrāṇi pañcapallavaṁ[116]//

Pañcapallavam or a group of five such leaves like that of Āmra, Vaṭa, Plakṣa, Aśvattha and Udumbara is alike thought to be auspicious and is used for ceremonial bath and in many other Social and religious functions in Hindu society in Bengal. The Navapatrikā denotes a group of nine specified trees and plants. It is associated with the annual worship of the goddess Durgā as we find it observed in Bengal. The Navapatrikā includes (1) Rambhā (i.e. plantain), (2) kṛṣṇa-kacu (a variety of Arum colocasia), (3) Haridrā (curcuma longa or turmeric), (4) Jayantī (Sesbania aculeatea), (5) Vilva or the wood-apple tree, (6) Dāḍima (pomegranate or Punica gramatum), (7) Aśoka or jonesia Aśoka Roxb, (8) Māṇaka (Arum Indicum) and (9) Dhānya or paddy plant. These trees and plants are put together along with five specified fruits. The white Aparājitā creeper (Clitoria Ternatea or Megorian), according to the *Bṛhannandīkeśvara Purāṇa*, is to serve as a thread for binding together these trees and plants.

The Navapatrikā is placed by the side of the elephant-headed god Gaṇeśa and is supposed to be his consort.[117] Before worshipping the actual image, the goddess Durgā is worshipped in spirit among these trees and plants thus symbolising the entry of the goddess in spirit (Navapatrikā-praveśa).

---

[116] See *Vaidyaka-Śabdasindhu*, p. 628.
[117] See *Kriyākāṇḍavāridhi*, Vasumatī Edition, p. 323.

Of the trees and plants mentioned in connection with Navapatrikā, the Māṇaka or Māṇakacu is said to be especially scared to Śacī, the wife of Indra. Vilva is especially associated with the god Śiva. It is also connected with the worship of the goddess Durgā. According to popular superstition the Vilva tree is said to be haunted by Brahmadaitya (i.e. Brāhmaṇas turned into demons or ghosts after death). Dhānya is the favourite plant of Lakṣmī while Aśoka is thought to be dear alike to Śiva and Durgā. Haridrā or turmeric is used as an auspicious article in various social and religious rites in Hindu society in Bengal. It is an indispensable item in nearly all kinds of popular observances in the shape of adhivāsa (i.e. preliminary rites) and in numerous religious observances like Upanayana, Annaprāśana, etc. It has accordingly given its name to a common folk-rite in Hindu society in Bengal called "Gātraharidrā", usually taking place before marriage and such other auspicious ceremonies. It is alike an article used for purification (śuddhi). It is thus an indispensable article being used in connection with aśaucānta, that is to say, the termination of the prescribed period of defilement caused by the death of one's relation, which is usually observed in Hindu society in Bengal.

The custom is even now followed in Hindu society in Bengal and the first and foremost task commonly performed to end the period of deadlock (aśauca) and restore the normal order of life by breaking off the ceremonial rules (niyamabhaṅga) is to anoint one's body with turmeric (haridrā) mixed with mustard oil. Haridrā or turmeric is also an indispensable item along with plantain, betel leaf, betel nut and plum fruit in the auspicious basket called Varaṇaḍālā, which is extensively used in numerous Hindu folk-rites and religious ceremonies in Bengal. According to popular convention, the scent of a burning turmeric put near the nostril cures a person from the influence of evil spirit in case one is possessed by ghost. Yellow, being the colour of

haridrā (turmeric), is alike thought to be a good omen and so all notices or letters of invitation in connection with auspicious rites like the annaprāśana (i.e. the ceremony connected with the first eating of cooked rice by a child), Upanayana (i.e. the ceremony connected with the first wearing of the sacred thread by a Brāhmaṇa boy), vivāha (marriage), pūjā (i.e. the observance of the religious worship of a deity in a household) etc. are either printed on yellow paper or marked with yellow turmeric marks. Nimba leaves and turmeric are also used, according to popular custom, after recovery from small pox. The skin is anointed with turmeric paste and Nimba leaves.

Pañcarājiphala or Paṭola, a special vegetable of Bengal, is alike included in the categories of Pañcakaṣāya and Pañcatikta. It has various names like Amṛtaphala, Latāphala, etc.[118]

It is perhaps the most widely used vegetable in Indian Āyurvedic medicine. The leaves of the creeper and its branches and roots are alike used as medicine. Paṭola, is therefore, called amṛtaphala. Paṭola (Trichosanthes dioica Roxb) creeper is commonly known in Bengal as "Paltā gācha". Among the trees whose sticks are commonly used in sacrifices, mention may be made of Vaṭa, Aśvattha, Plakṣa Yūpa, Udumbara, Palāśa or Pārīṣa, Vilva, Khadira or Yūpadruma, Śamī and Sarjja or Śāla. A somewhat different list of trees and plants whose sticks are commonly used in sacrifices is given in a verse of *Vāyupurāṇa* as we find it quoted in the *Brāhmaṇasarvasvam* of Halāyudha, a contemporary Smṛti writer of Bengal, who is described as :—

Svadharmanirato vipro dharmādhyakṣo Halāyudhaḥ/
Smārtāgnipaddhatereṣa nibandhastena nirmitaḥ//

The verse in question is as follows :—

Palāśaparṇanyagrodhāḥ plakṣāścātha vikaṅkatāḥ
Uḍumbarastathā vilvāṣcandano yajñiyāśca ye/

[118] *Vaidyaka-Śabdasindhu*, pp. 629 and 632.

Saralo devadāruśca śālaśca khadirastathā
Samidharthe praśastāḥ syurete vṛkṣā viśeṣataḥ[119]//

Devadāru (Cedrus deodara or Pinus deodara) is the name of a tree producing fragrant wood while Yajñīya candana denotes white or yellowish sandal bars or sticks commonly used in sacrifices. Sarala is the name of a kind of pine tree (Pinus longifolia). The resin of the Sarala tree (Saralaniryāsa) produces turpentine. Palāśaparṇī is a name of the medicinal plant Aśvagandhā (Withania somnifera). Palāśaparṇa is the name of the well-known Palāśa tree (Butia frondosa) called Butia gum. Vikaṅkaṭa (Flacourtia Ramontchi) is the name of a tree noted for its thorny branches. It is generally known as Varsapida.[120] Tila, Dūrvā grass and Kuśa are also indispensable articles in all kinds of sacrifices. There are also some trees and plants whose sticks are prescribed for being offered as sacrificial wood for the satisfaction of each of the nine conventional planets.

The Laghu-Pārāśarī or Uḍudāyapradīpam,[121] an authoritative work on Hindu astrology based on the work of Parāśara (e. g. Laghu-Pārāśara), gives in a nutshell the names of trees and plants whose sticks should be used accordingly for sacrifices to please each one of the nine planets taken in order of succession or arrangement usually followed :—

Arkaḥ palāśaḥ khadirastvapāmārgo'tha pippalaḥ/
Udumbaraśamīdūrvākuśāśca samidhaḥ kramāt//

The stick of Arka plant is thus prescribed for propitiatory homa (sacrifice) in honour of the sun, that of Palāśa for moon (candra), that of Khadira for Mars (Maṅgala), that

---

119 *Brāmaṇasarvasvam*, edited by Tejascandra Vidyananda, second edition, Calcutta, pp. 244-45.

121 *Vaidyaka-Śabdasindhu*, p. 967.

120 Bengali Translation by Ram Gopal Ray, p. 9.

of Apāmārga for Mercury (Budha), that of Pippala for Jupiter (Bṛhaspati), that of Udumbara for Venus (Śukra), that of Śamî for Saturn (Śani). Dūrvā is prescribed for Dragon's Head (Rāhu) and Kuśa grass for Dog's Tail (Ketu).

Khadira (Acacia catechu or Mimosa catechu) is the well-known Khayera tree. It is commonly used as sacrificial wood (Yajñasamidh) and hence it has names like yūpadruḥ, yūpadruma, yajñāṅga, medhya etc. It is used as a preventive of skin disease like leprosy and so it is called Kuṣṭhahṛt and Kuṣṭhāri. Its sacred character has given it the name Gāyatrī. It is probably associated with the nine planets like Skanda and others called pitṛgrahas or bālagrahas who are supposed to torment persons in boyhood (bālapīḍākara).

Hence it is called (1) Bālatanaya, (2) Bālaputra, (3) Bālapatraka, (4) Bālapatra etc. Its use as a tooth-cleaner has given it the name Dantadhāvana. It is also called jihvāśalyaḥ, tiktasāraḥ, kaṇṭakīdruma, raktasāra etc. It has three varieties :—"Sa tridhā śvetaraktaviḍbhedāt"[122]. Catechu is invariably associated with betel-nuts in the preparation of chewing betels (tāmbūla). In many Hindu folk-rites of Bengal, catechu is distributed along with betels and betel-nuts. Khadira scented with Ketakī flower is known as "Keyā Khayera". It serves as an aromatic ingredient for preparing chewing betels. Śamī (Prosopis spicigera) is generally known as the spung tree. Its stick is widely used in Vedic sacrifices and Tāntric rites. It is called Vahnigarbhā and is supposed to have fire within it. It has a special sanctity for the worship of Śakti (the female energy of the Supreme Being) and hence it is called :—Lakṣmī, Śaṅkarī, Śivā, Iśānī, Iśānā, Bhadrā, Śivāphalā, etc. It is also called Tapanatanayā, that is, the daughter of the Sun-god.

---

122 *Vaidyaka-Śabdasindhu*, p. 339.

Its auspicious feature has given it the names :—(1) Maṅgalyā, (2) Īṣṭā, (3) Sukhadā, (4) Śāntā, (5) Śubhakarī, (6) Duritadamanī, (7) Pāpaśamanī, etc. Its use in sacrifices is indicated by its epithets Havirgandhā, Medhyā : etc.

Like Apāmārga, Śamī is used to invoke spirit[123]. The leaves of the Śamī tree, white mustard seeds, Kumuda and arka flowers, honey, Vilva fruit, barley (yava), wheat (godhūma), Śāli rice and so on are alike recommended as articles to be used in connection with the worship of the phallic emblem of the god Śiva :—

Madhunā yavagodhūmamāṣavilvaphalena ca/
Kumudārkaśamīpatragaurasārṣapaśālibhiḥ[124]//

Urvāru is similarly mentioned in a hymn addressed to the same god Śiva by whose grace all kinds of shackles in the shape of snares delusion and worldly attachment are torn asunder like the ripe urvāru fruit which breahs itself in twain :—

"Mṛtyośca bandhanāccaiva mukṣīya bhavatejasā/
Urvārukāṇāṁ pakvānāṁ yathā phalādabhūt punaḥ"[125]

Urvāru is the name of a kind of cucumber (Cucumisutilatissimus Rox). In Bengal, it is popularly known as Kākura or Phuṭi. The bursting out of ripe Urvāruka is popularly known in Bengal as as—"Phuṭi phāṭā." Sarjja (Shorea robusta) is the name of the Śāla tree, which is noted for its thick wood. Its white resin is used as frankincense especially in connection with the worship of Hindu deities in Bengal. A special type of Śāla tree called Gajāri is mentioned in the fourth chapter of the *Rāmacarita.* The verse in question is as follows :—

Sparśana eṣa khyātaḥ sumanovartmavrajan kurango varaḥ
Bhangāndolanataralākāri madārāri santatistena[126]/

[122] See *Vaidyaka-Śabdasindhu*, p. 1024.
[123] *Brāhmaṇasarvasva*, p. 135. [124] *Ibid*, p. 135.
[125] *Rāmacaritam*, IV, 34.

It is translated as follows :—

"The well-known wind-god who blows among the rows of flower-plants, is a great object of attraction to a species of deer. He is, again, one by whom the large Gajāri trees are rendered restless by breaking them down and rocking them to and fro[127]". Gajāriḥ is defined as :—

"Gajamādanaśallakīvṛkṣe[128]" Arka (Calotropis gigantea or Asclepias gigantea) is the plant commonly known as Ākanda. Its flowers, like those of Dhustūra plant are specially prescribed along with the leaves of Vilva tree for the worship of Śiva.. Both these flowers have no scent at all.

There are two types of Arka flower, viz. śveta (white) and rakta (red)[129]. Dhutūrā is called Thorn apple Stramonium (Daturafastuasa). Its fruits are intoxicating and poisonous. Being specially sacred to Śiva, it is called Śivapriya. It has other names like Madana, Mātula, etc[130]. Palāśa (Butea Frondosa) is the name of a tree also called kiṁśuka[131].

The *Uḍudāyapradīpam*[132], similarly, gives a list of the prescribed roots, of trees, plants and creepers, each of which is taken as being sacred to one of the nine planets. These roots when properly worn are said to counteract the evil influence of the respective planets. The verse in question runs as follows:—

Mūlaṁ dhāryyaṁ triśūlyāḥ savitari viguṇe kṣīrikāmūlamindau
Jihvāherbhūmiputtre rajanikarasute vṛddhadārasyamūlam/
Bhārgyā Jive'tha Śukre bhavati śubhakaraṁ Siṁhapucchasya mūlam
Vāṭyālañcārkaputtre tamasi malayajam Ketudoṣe'śvagandham/

---

[127] See *Rāmacaritam* (published by the Varendra Research Museum) p. 141.

[128] *Vaidyaka-Śabdasindhu*, p. 349. [129] *Ibid*, p. 67.

[130] *See Bhāvaprakāśa*, p. 585.

[131] Apte, *Op. cit.*, p. 605.

[13] Bengali Translation, p. 91

The root of the Vilva tree is, thus prescribed to counteract the evil influence of the sun; that of Kṣīrīkā for moon, that of Nāgajihvā (jihvāhe) for mars, that of Vistāraka (Vṛddhadāra) for mercury, that of Vāmanahāṭi (Bhārgī) for jupiter, that of Rāmavākasa (Siṁhapuccha) for Venus, that of Śvetabeṛelā (Vāṭyāla) for saturn, that of white Candana tree (Malayaja) for Dragon's Head and that of Aśvagandhā for Dragon's Tail. Kṣīrikā is the name of a fruit tree (Mimonsops hexanbra)[133]. Nāgajihvā is the same as Anantamūla (Hemidesmus indicus).

It is sometimes called the Indian Sarsa Parilla[134]. Anantamūla has two varieties viz., black (kṛṣṇa) and white (śveta). Vṛddhadāra is the same as Bījatāḍaka (Gmelina asiatica or Rourea santaloides). It is the name of a well-known creeper. It has two varieties viz. śveta (white) and rakta (red). It is also called—Vṛddhakoṭarapuṣpī[135]. Vāmanahāṭī or Bhārgī (Clerodendron siphonanthus or Clerodendron serratum) is the name of a plant. Its roots are used in Āyurvedic drugs. According to the colour of its flower it may be classed under two heads viz. śveta (white) and nīla (blue). It has various names like (1) Gardabhaśāka, (2) Brāhmaṇī, (3) Brāhmī, (4) Brāhmaṇayaṣṭī, etc.[136] Rāmāṭarūṣa or Rāma Vāsaka (or Vākasa) is a variety of Vāsaka (Justicia adhatoda or Adhatoda vasaca). Vāsaka also denotes the Vāsantī flower and its plant. Vāsaka has several names like Siṁhapatrī, Mṛgendrāṇī, Siṁhamukhī, etc.[137]. Siṁhapucchā or Siṁhapucchikā is propularly known as Cākule (Hemionitis Cordifolia)[138]. Siṁhapucchī also denotes Māṣāṇī, a creeper, usually known as Teramnus labialis[139]. Vāṭ-

133 *Bhāvaprakāśa*, p. 616.
134 See *Bhāvaprakāśa*, p. 595; *Vaidyaka-Śabdasindhu* p. 596.
135 *Vaidyaka-Śabdasindhu*, p. 995.
136 *Ibid*, p. 747.
137 *Vaidyaka-Śabdasindhu*, p. 965.
138 *Bhāvaprakāśa* p. 582.
139 *Vaidyaka-Śabdasindhu*, p. 820.

yālaka (Sida cordifolia) is commonly known as Veṛelā. It has yellow flowers[140]. It has also a white variety called śvetaveṛelā. Candana is the well-known sandal-wood tree (Latin Santalum album).

Sandal wood, sandal powder, sandal oil, sandal paste and sandal soap are used as aromatic articles for toilette. It has been the custom in Hindu society in Bengal, to use sandal paste along with flowers, sacred leaves and dūrvā grass for the worship of deities. Sandal powder is also used as incense. Sandal has seven varieties, the most common being the white and the red. Sandal tree (Sirium myrtifolium) is often a dwelling place for serpents and hence it is called Sarpāvāsaṁ. Sandal is soothing to skin (Śītala) and sweet to smell (gandhasāra). It is also used for medical purpose and is enjoyable in every sense (bhogivallabhaṁ)[141]. Raktacandana (Teracarpus Santalum) or the red sandal wood is specially used in the worship of female deities in Hindu society in Bengal[142]. Aśvagandhā is the name of a well-known medicinal plant (Physalis flexuosa, Physalis somnifero or Withania somnifera). It is a favourite plant of Hara (i.e. Śiva) and so it is named Harapriyā. It serves as a nutritious (balada) and health giving tonic (puṣṭikara) and has given its name to several indigenous drugs like Aśvagandhātaila, Aśvagandhāghṛta and Asvagandhādyacūrṇaṁ, etc.[143] It may be observed in this connection that propitiatory sacrifices (homa) with the sticks of the above-mentioned prescribed trees and plants are even now performed by many Hindu householders in Bengal and the roots of the above mentioned trees, plants and creepers are alike worn in the prescribed way with a view to counteract the evil influence of the above-mentioned nine planets.

---

140 *Ibid*, pp. 945 and 954.

141 *Vaidyaka-Śabdasindhu*, p. 416.

142 *Bhāvaprakāśa*, p. 573.

143 *Vaidyaka-Śabdasindhu*, p. 86; *Bhāvaprakāśa*, p. 592.

Jātīphala is included in the category of Pañcasugandhikaṁ which are mentioned in the following verse:—

Karpūrakaṅkolalavaṅgapuṣpaguvākajātīphalapañcakena/
Samāṁśabhāgena ca yojitena manoharaṁ pañcasugandhikaṁ syāt [144]//

Karpūra is camphor and Kaṅkola is the name of an aromatic article[145]. Lavaṅgapuṣpa or Lavaṅga is cloves (caryophyllus aromaticus). Lavaṅga has given its name to some indigenous drugs like Lavaṅgādicūrṇaṁ and Lavaṅgatailaṁ. Guvāka is the betel-nut or areca-nut tree (Areca catechu). It has eightdifferent varieties[146]. It has various names like (1) pūga, (2) pūgī, (3) guvāka, (4) kramuka, (5) Ghoṇṭā or ghoraṇṭa etc.[147] Betel-nut is used for chewing and it serves as an indispensable ingredient in the preparation of chewing betels. The compound "Pūgapuṣpikā" denotes the custom of giving betel-nut and flowers to guests at a marriage ceremony[148]. Areca-nut and betel leaves are also used as requisites in many Hindu social rites and religious ceremonies in Bengal. Like the palmyra tree, the areca-nut palm, is a common plant of Bengal. Like the cocoanut tree, it is not only found in gardens attached to houses but in the open space or courtyards within the compound as well. This is clear from a verse [149] of Dhoyī's *Pavanadūta*. Ladies of the inner apartment are here described as planting areca-nut palms in the courtyards of houses and watering them with their own hand:—

"Snigdhaśyāmāramaṇamaṇibhirbaddhamundhālavālāḥ
paurastrībhiḥ kramukataravo ropitāḥ prāṅgaṇeṣu/
Yatrāyatnopagatasalilairnaktamāsiktamūlā
nāpekṣante parijanabadhūpāṇiviśrāṇitāmbhah//

[144] *Vaidyaka-Śabdasindhu*, p. 630.
[145] *Bhāvaprakaśa*, p. 579.
[146] *Vaidyaka-Śabdasindhu*, pp. 2 and 909.
[147] *Bhāvaprakāśa*, p. 614.
[148] Apte, *Op. cit.*, p. 629.
[149] Verse-38.

The phrase—"Saguvākanārikela" meaning "along with betel-nut (guvāka) and cocoa-nut (nārikela) trees" occurs in connection with gifts of land in numerous copper-plate inscriptions of Bengal like Rāmpāl copper-plate grant of Śrīcandra[150], Belāva copper-plate of Bhojavarman[151], Barrackpur copper-plate of Vijayasena[152], Govindapur copper-plate of Lakṣmàṇaseṇa[153], Tarpandīghi copper-plate of Lakṣmaṇasena[154], Mādhāinagar copper-plate of Lakṣmaṇasena[155], Edilpur copper-plate of Keśavasena[156], Calcutta Sāhitya Pariṣat copper-plate of Viśvarūpasena[157] and Sundarban copper-plate of Lakṣmaṇasena[158]. The word "Varañja" or "Varaja", a non-sanskrit word, is popularly used to denote a plantation of betel creepers. It is interesting to note that the phrase—"Varajāyasameta" occurs in the Calcutta Sāhitya Pariṣat copper-plate inscription[159]. This phrase has reasonably been interpreted as meaning "along with plantation of betel leaves". The practice of chewing betels especially after meal has for a long time been in vogue in Hindu society in Bengal. Betel creeper may, in a sense, be regarded as a characteristic vegetation of Bengal.

In many Hindu folk-rites the betel leaf is treated as a necessary article for the auspicious water-pitcher (ghaṭa). It is also an indispensable article in connection with the worship of popular deities like Śaṣṭhī. It has given its name to a class of pox called chicken-pox (pānavasanta). In fact, there is hardly any social function or religious rite in

150 Cf. Saguvākanālikerā (Lines 23—31).

151 Lines 37—41.

152 Lines 34-35.

153 Line 40.

154 Line 39.

155 Line 44.

156 Line 47 ff.

157 Lines 59 ff.

158 See Inscriptions of Bengal, Vol. III.

159 Line 45.

Hindu society in Bengal in which betel leaf is omitted or has no part to play. Tāmbula (Piper Betle or Chavica Betle) has given its name to the characteristic scarlet hue especially of the lips as a result of the chewing of betels, namely, tāmbūlarāga[160]. Tāmbula is mentioned in a verse of Amara given in the *Saduktikarṇāmṛta*[161] :—

Lākṣā lakṣma lalāṭapaṭṭamabhitaḥ keyūramudrā gale
vaktre kajjalakālimā nayanayostāmbūlarāgodayaḥ/
Prātaḥkopavidhāyi maṇḍanamidaṁ dṛṣṭvā ciraṁpreyasaḥ
krīḍātāmarasodarembujadṛśaḥ śvāsāḥ samāptiṁ gatāḥ//

Tāmbula is also referred to in connection with the description of a pregnant woman, as given by Karṇāṭadeva[162]

Alasamadhurā snigdhā dṛṣṭirghanatvamupāgatā/
Kiśalayarucirnistāmbūlasvabhāvadharodharaḥ//

Jātīphala or Mālatīphala is popularly known as Jāyaphala. Its modern name is nutmeg. The skin or the bark of Jātīphala is generally known as Jātīpatrī or Jaipatrī, that is, mace. Its Latin name is Myristica fragrans[163]. Jātīphala is used as an ingredient in many indigenous drugs.

Besides candana and karpūra already stated, mention may here be made of two other aromatic objects like Kuṅkuma and aguru, which have alike been already mentioned. Kuṅkuma denotes saffron[164]. It is also called kāśmīra, Bāhlīka, piśuna, pītaka etc. Aguru is the name of a plant which supplies one of the chief ingredients of frankincense and toilet preparations[165].

---

160 *Vaidyaka-Śabdasindhu*, p. 448.
161 II, 24, 4.
162 *Saduktikarṇāmṛta*, II, 10, 4.
163 See *Bhāvaprakāśa*, p. 575.
164 *Bhāvaprakāśa*, p. 577.
165 See Majumdar, *Op. cit.*, p. 414.

Aguru is thus the name of a fragrant wood called the Eagle wood (Aqüilaria agallocha). Aguru or aloe wood has five varieties like Kṛṣṇa, maṅgalya and so on. Aguru is called agnikāṣṭha for its use as frankincense. It is also used for medical purpose[166]. The poet Dhoyī refers to the use of Kuṅkuma as a toilet by fashionable maidens of Vijayapura, the capital city of Lakṣmaṇasena[167]. :—

Vṛddhoṣmāṇaḥ stanaparisarāḥ kuṅkumasyāṅgarāgā
dolāḥ kelivyasanarasikāḥ sundarīṇāṁ samūhāḥ/
Krīḍāvāpyaḥ pratanusalilā mālatīdāma rātriḥ
styānajyotsnā mudamaviratam kurvate yatra yūnām//

In connection with the description of Vijayapura, the same poet also refers to its palaces[168] where clouds of smoke laden with the scent of burnt aguru wood would come out from the lattice work of windows in the evening :—

"Prāsādānāṁ dinapariṇatau garbhadagdhāgurūṇāṁ
jālodgīrṇaḥ sajalajaladaśyāmalo yatra dhūmaḥ/
Sadyaḥkrīḍākutukarabhasārūḍhapaurīmukhendu-
jyotsnāsaṅgaprasṛmaratamaḥśreṇiśaṅkām tanoti//

The custom of lighting lamps and burning incense in the evening is even now observed daily as a sacred household rite in Hindu society in Bengal. In a Hindu household, evening is thus incense-breathing and resonant with the sound of blowing conchshells. With the lighting of lamps, sacred waters are alike sprinkled on the portals of doors and precincts of houses in the evening. Being the time for religious worship and ārati, that is, the presentation of wave-offering with burning lamps to sacred deities, evening is also sweet with the notes of jingling bells in the temples and the melody of vespers. Among articles used as frankincense mention may similarly be made of "Guggula". Gug-

[166] *Vaidyaka-Śabdasindhu*, p. 4; *Bhāvaprakāśa*, p. 573.
[167] *Pavanadūta*. Verse, 42.
[168] *Pavanadūta*, Verse, 49.

guluḥ or Guggulavṛkṣa is the name of a tree producing bdellium or a fragrant resinous substance used as incense. Its modern name is Burseraceae or Balsamodendron mukul[169]. It is called Devadhūpa for its use as incense in the sacred worship of deities. It is sacred to Śiva and hence it is called Bhavābhīṣṭa, Śiva, Śāmbhava, etc. It drives away ghosts and evil spirits by its purifying influence and so it is called Bhūtaharah. Guggulu is also used as an ingredient in some indigenous drugs. It has five varieties called :—(1) Mahiṣākṣa, (2) Mahānīla, (3) Kumuda, (4) Padma and (5) Hiraṇya[170]. Of these, the first and the second are useful for elephants; the third and the fourth are beneficial for horses while the fifth or the last one is thought to be health-giving and useful for men. Guggulavṛkṣa is mentioned in the Kamauli copper-plate inscription[171] of Vaidyadeva[172].

The pious Brāhmaṇa named Śrīdhara is here spoken of as being a great devotee of the god Somanātha (i.e. Śiva), whom he could bring out in visible form from the Guggula tree by his intense spiritual austerities and self-denying zeal.

Like the betel-nut palm, the cocoanut tree is commonly found in most of the villages and districts of Bengal. It grows abundantly in warm tropical climate especially in regions near the seacoast. Nārikela (Cocos nucifera) or the cocoanut tree is called Śirophala or Muṇḍaphala for its fruits are found hanging from its top and they are not visible in any other part of the tree. Ripe cocoanut is outwardly red like copper and so it is called Tryambakaphala. It is called Dṛḍhaphala for its hard outward coating and Sadāphala for the cocoanut tree bears fruit in all seasons. Cocoanut palm is called Māṅgalya for it is thought to be sacred and auspicious in Hindu society in Bengal. Hence

---

169 *Vaidyaka-Śabdasindhu*, p. 373.
170 See *Bhāvaprakāśa*, p. 574.
171 Verse-26.
172 See *Gauḍalekhamālā*, edited by Akshaya kumar Maitra.

it is seldom struck down with an axe. The cocoanut moreover, is the best of all fruits (Varaphala) for it acts like a cloud to thirsty people and hence its name Payodhara[173]. Cocoanut is unique of its kind for it combines within it food in the shape of its kernel and drink in the shape of its water. Its hard exterior and soft watery interior may aptly entitle it to be addressed as—"Vajrādapi kaṭhorāṇi mṛdūni kusumādapi".

An important role has, therefore, been assigned to cocoanut in Hindu society in Bengal. It is the auspicious symbol of success (suphala) and in all Hindu rites connected with pilgrimage it serves almost invariably as a token of siddhi or suphala. It is, moreover, an indispensable item in the Maṅgalaghaṭa or the auspicious water-pitcher that is kept near the portals of houses or precincts of Pandals during the observance of festivals, or popular social and religious rites in Hindu society in Bengal. The phrase—"Saguvākanārikela", which occurs in numerous copper-plate inscriptions of Bengal, has already been mentioned. As a fruit, nārikela is often conspicuous by its presence among other fruits offered during the worship of Hindu deities in Bengal.

Green cocoanut offers a healthy drink like nectar and the milk of the kernel of ripe cocoanut produces the well-known oil called Nārikelataila or the cocoanut oil. Nārikela is by far the most useful palm. Broom-sticks are made from the sticks of its leaves while the rind of its fruits and its dry leaves are used as fuel. Nārikela daṛi is the name of the string made from the fibre of its rind. With the help of sugar numerous sweets are alike made from the kernel of ripe cocoanut.

Among other varieties of palm in Bengal, mention may similarly be made of the palmyra tree or the Tālavṛkṣa. Tāla is mentioned in the popular Bengali maxim—"Tilke tāl Karā" meaning "to make a mountain of a molehill". It

---

173 *Vaidyaka-Śabdasindhu*, p. 603.

has given its name to a well-known folk-rite or vrata called "Tālanavamī", which is observed down to this day in Hindu society in Bengal.

Tālanavamī is the name of the ninth day in the bright half of the month of Bhādra (i.e. the period roughly extending from the middle of August to the middle of September). The ceremony is so named because the Tāla fruit is the most important item in connection with its observance. Tāla-śāsa or green tāla fruit and its water are alike palatable and conducive to our health. Ripe tāla and fried cakes made from its juice are alike used as food. Tāla is to be taken when the belly is loaded whereas Vilvaphala or Bela is to be partaken in empty stomach. There is a Bengali proverb giving specific instruction to this effect :—"Khālipeṭe bela, bharāpeṭe tāla". Like the date palm, the palmyra (tāla) tree produces sweet juice, which is turned into molasses. In poetic descriptions Tāla is generally associated with Tamāla. There is thus the well-known description of the seacoast as given by Kālidāsa in his *Raghuvaṁśa* :—

"Dūrādayaścakranibhasya tanvī tamālatālīvanarājinīlā/
Ābhāti velā lavaṇāmburāśerdhārānibaddheva kalaṅkarekhā//.

Tāla has also given its name to a special type of sugar-candy called—"Tāler michrī". The juice of the palmyra tree (Borassus flabelliformis) is used as a sweet drink and is sometimes transformed into an intoxicating ale called "Tāṛi"[174] Like the papyrus role of Egypt, tālapatra or the broad leaves of the palmyra tree have been used as a material for writing and hence it is called :—"Lekhyapatra"[175].

Early Indian manuscripts are generally found to be either written on palmyra leaves or on Bhūrjapatra, that is to say, the leaves of the birch tree (Betula bhojpatra)[176].

[174] *Vaidyaka-Śabdasindhu*, pp. 486 and 491.
[175] *Bhāvaprakāśa*, p. 614.
[176] *Vaidyaka-Śabdasindhu*, p. 757.

Palmyra leaves are also commonly used in Bengal as hand-fan. Ear-rings made of tender palmyra leaves would be worn by simple Śrotriya, that is, Brāhmin ladies. This is clear from a verse of Umāpatidhara[176] :—

Bālāstālamahīrūho ghanadalasnigdhā gṛhaprāṅgaṇe
sūkṣmebhyastava saṁdiśanti suciraṁ jīva prasanne tvayi/
Karṇālaṅkṛtakena komaladalaṁ muñcanti no nirdayā
niḥsvaśrotriyavallabhāh śrutiyuge haimasphuratkuṇḍalāh//

Another verse, in the same anthology[178] written by an unknown poet, also shows that average Bengalee ladies would use ear-rings of palmyra leaves :—

Vāsaḥ sūkṣaṁ vapuṣi bhujayo kāñcanī cāṅgadaśrī-
rmālāgarbhaḥ surabhimasṛṇairgandhatailaiḥ śikhaṇḍaḥ/
Karṇottaṁse navaśaśikalānirmalaṁ tālapatraṁ
veśaḥ keṣāṁ na harati mano vaṅgavārāṅgaṅānām//

Dhoyī in his *Pavanadūtam*[179] also refers to the use of ear-rings made of palmyra leaves by respectable Brāhmaṇa ladies in Western Bengal :—

Gaṅgāvīciplutaparisaraḥ saudhamālāvataṁso
yāsyatyuccaistvayi rasamayo vismayaṁ suhmadeśaḥ/
Śrotrakrīḍābharaṇapadavīṁ bhūmidevāṅganānāṁ
tālīpatraṁ navaśaśikalākomalaṁ yatra yāti//

In a verse of Śubhāṅka in the *Saduktikarṇāmṛta*[180] the palmyra leaf hand fan is asked to take rest during nights in early winter (hemanta) :—

Viśrāmaṁ bhaja tālavṛnta sumanovaikakṣaka kṣamyatāṁ
śrikhaṇḍadravavanditosi sumanohārāḥ punardarśanam/
Dīpe saṁprati karmasākṣiṇi parīrambhāya vāmabhruvām
ekopi prabhavanti haimananiśāyāmā miśāyāminaḥ//

[177] *Saduktikarṇāmṛta*, III, 17, 3.
[178] *Ibid*, II, 20, 5.
[179] See Verse 27.
[180] II, 172, 2.

A verse of Dhoyī in his *Pavanadūtam*[181] refers to the practice of writing letters on palmyra leaves :—

Āttaṁ karṇāt praṇihitapadṁ sāñjanairaśruleśai-
rbaddhaṁ tāpaglapitabisinītantunā bandhanena/
Yatra strīṇāmadhararucakanyastasindūramudraṁ
tālīpatraṁ praṇayini jane premalekhatvameti//

A similar passage written by the poet Umāpatidhara is found in the *Saduktikarṇamṛta*[182] :—

Kvāpi svedakaṇānipātamasṛṇaṁ kutrāpi kampaskhalat-
pāṇivyastalipi kvacidghanapatadbāṣpāmbuliptākṣaram/
Kvāpi śvāsamahormimarmaramidam tāḍaṅkatāḍīdalaṁ
varṇaireva vinā vyanakti sudṛśo bhāvaikatānaṁ manaḥ//

In the *Rāmacarita*[183] King Rāmapāla is said to have excavated large tanks with lines of palmyra trees standing on their high banks :—

Sa viśālaśailamālā tālabandhamambudhi (ṁ) sākṣāt/
Api pūrtta puṣkariṇībhūtaṁ racayāmbabhūva bhūpālaḥ//

Latātāla or Mahātāla denotes the Hintāla tree. Tāla, Tamāla, Hintāla, Piyāla and Śāla are all of the same category in the sense that they are classed as Mahīrūha or large trees. Hintāla is the marshy date-tree. Tāla, Piyāla and Śāla have already been dealt with. Tamāla or Tamālaka (Xanthochymus Pictorius) is the name of a tree with a very dark bark. Hence it has names like Kṛṣṇaskandha, Kālaskandha, Tamaḥ, Kālatāla, Nīlatāla, nīladhvaja etc.[184] Tāpiñcha or Tapiñja also denotes the Tamāla tree. To the worshippers of Kṛṣṇa and Rādhā, the Tamāla tree has a special importance. In popular ballads and in the vast Vaiṣṇava Padāvalī literature, Tamāla is, there-

---

181 Verse 40.
182 II, 106. 5.
183 III, 42.
184 *Vaidyaka-Śabdasindhu*, p. 482

fore, fondly associated with the various discourses and amorous sports of Rādhā and Kṛṣṇa at Vṛndāvana. Tamāla has, accordingly, given its name to a sectarian mark made with Sandal, etc., on the forehead.

Tāpiñcha or Tamāla is mentioned in connection with the description of the smoke of sacrificial fire in the Eḍilpur copper-plate inscription of Keśavasena[185] and in the Calcutta Sāhitya Parishat Copper-plate inscription[186] of Viśwarūpasena. The river banks are here described as having the appearance of being overgrown with Tamāla trees :—

Tāpiñchaiḥ pariśīliteva saritāṁ kacchasthalīnīradaī-
rṇīrandhreva nabhastaṭīmarakataiḥ klṛptā bhuvaḥ kṣmārūhaḥ/
Nīlagrāvakadambakairaviralābhogeva velāvalī-
lekhāsīdadasīyayajñahutabhugdhūmāvalī khelati//

Instead of "Dhūmāvalī khelati", the Calcutta Sāhitya Parishat Copper-plate inscription has :— "Dhūme muhurmūrcchati." Tamāla is also mentioned in a verse of Umāpatidhara in the *Saduktikarṇāmṛta*[187] :—

Kausumbhaṁ kucakumbhayornivasanaṁ sauvarṇikaṁ karṇayo-
Stāḍaṅkadvayamāñjanī nayanayorālekhyalekhālipiḥ/
Kāśmīreṇa tamālapatramalike haimī kare kaṅkaṇa-
śreṇiḥ pāśayituṁ jagantyalamalaṅkārāḥ kuraṅgīdṛśaḥ//

Tamāla is again, mentioned by the same poet in the same work[188]. The spring bee is here described as having the delightful appearance of a pleasant Tamāla tree :—

Āraktāyatapuṣpabāṇanayane snigdhāñjanaśyāmikāṁ
Kāśmīrāruṇakarṇikārakusumottaṁse mahānīlatām/
Unmīlattilakāntare mṛgamadakṣodārdrabindūpamāṁ
dhatte mugdhatamālakānti madhupīvṛndaṁ vasantaśriyaḥ//

---

185 Verse—19.

186 Verse—20.

187 II. 109, 2.

188 II, 156, 1.

Śāla (Shorea robusta) and Tāla (Palmyra) are similarly mentioned in several versss in Dhoyī's *Pavanadūtam*. Thus in connection with the description of the tops or summits (Vaḍabhī) of lofty mansions or palaces (saudha) of Vijayapura, the capital of Lakṣmaṇasena, the poet Dhoyī[189] informs us that they were adorned with "Śālabhañjī", that is to say, handsome dolls made of Śāla or other wood. The beauties of the city assembled on such house-tops could scarcely be distinguished for their close proximity and similarity to these attractive dolls :—

Yatsaudhānāmupari vaḍabhīśālabhañjīṣu līnāḥ
susnigdhāsu prakṛtimadhurāḥ kelikautūhalena/
Unnīyante kathamapi rahaḥpāṇipaṅkeruhāgra-
sparśodgacchatpulakamukulāḥ subhruvo vallabhena//

Reference to fan made of palmyra leaf is found in the following verse :—

Sambhogānte ślathabhujalatānissahānāṁ badhūnāṁ
vyādhunvanto'nucitakavarībhāramavyājamugdham/
Asmin sadyaḥ śramajalanudaḥ saudhajālairupstya
pratyāsannā malayamarutastālavṛntībhavanti[190]//

The following verse shows the use of palmyra leaves for recording love letters :—

Dhatte sadyastvadupagamitapremalekhabhramaṁ sā
tālīpatre priyasahacarīkarṇapāśacyutes'pi/
Kiñca krīḍāśukamapi muhuḥ pṛcchati tvatpravṛttiṁ
gāḍhodbhūtaḥ kva khalu gaṇayatyanvayaṁtvarthi-
bhāvaḥ[191]

Palmyra leaf fan is again mentioned in the following lines :—

Dveṣaḥ krīḍāvipinavasatau candanāmbhoniṣedhaḥ
pratyākhyānaṁ sarasanalinītālavṛntānilasya/

---

[189] *Pavanadūtam*, Verse 37.
[190] *Pavanadūtam*, Verse 9.
[191] *Pavanadūtam*, Verse 68.

Jātastasyāṁ kathamapi sakhībuddhijastvadviyoge
mūrcchāvegavyapagamavidhereṣa eva prakāraḥ[192]//

Ear-rings made of golden palmyra leaves are alike referred to in the following verse :—

Sā vairasyādasitanayanā hematālīdalānāṁ
pratyākhyānāt prakṛtisubhagaṁ kárṇapāśaṁ vibhartti/
Tadgātrāṇām kimapi sahasā durbalatvaṁ vicintya
tyaktaṁ trāsād guṇamiva manojanmanā kārmukasya[193]//

Like Tamāla, the kadamba tree is associated with the amorous play of Rādhā and Kṛṣṇa. Kadamba (Anthocephalus Kadamba or Nauclea Kadamba) is accordingly named Haridriya. It has fragrant flowers, which are charming in shape like round balls. Hence it is called surabhiḥ and vṛttapuṣpaḥ. It is dear to women (lalanāpriyaḥ) and hence it is justly regarded as a rival of the Aśoka tree (aśokāriḥ). It has other names like Nīpa, Halipriya, Sīdhupuīṣpa, etc.[194] Kelikadamba (Nauclea cordifolia) is the name of a particular class or variety of the Kadamba tree. Kadamba is mentioned in the concluding portion called Kavipraśasti in Dhoyī's *Pavanadūtam*[195]. The poet prays that his poetical work, namely *Pavanadūtam*, might endure as long as the Kadamba tree would stand and bear witness to the amorous pastime of Kṛṣṇa with numerous young maidens headed by Rādhā :—

"Yāvacchaṁbhurvahati girijāsaṁvibhaktaṁ śarīraṁ
yāvajjaitraṁ kalayati dhanuḥ kausumaṁ puṣpaketuḥ/
yāvadrādhāramaṇa-taruṇīkelisākṣī Kadamba-
stāvajjīyāt kavinarapatereṣa vācāṁ vilāsaḥ//

Kadamba is also mentioned in the Chittagong Copper-plate inscription[196] of Dāmodara[197]. The goddess Lakṣmī

[192] *Pavanadūtam*, Verse 72.
[193] *Pavanadūtam*, Verse 87.
[194] *Vaidyaka-Śabdasindhu*, p. 195.
[195] Verse 103.
[196] Verse I.
[197] Inscriptions of Bengal, Vol. III, pp. 158—63.

is described as being roused from her sleep in early morning by the caress of the God Dāmodara with the words that dawn has set in and the gentle breeze is blowing with the fragrance of Kadamba flowers :—

> Devi prātaravehi nandanavanānmandaḥ kadambānilo
> vāti vyastakaraḥ śaśīti kṛtakenālāpya kautūhalī/
> Tatkālaskhaladaṅgabhaṅgimacalāmālingya Lakṣmīmbalā
> dālolānanabimbacumbanaparaḥ prīṇātu Dāmodaraḥ//

There is even now the customary belief in Hindu society in Bengal that womenfolk especially married ladies are the earthly representations of the Goddess of Fortune (kulalakṣmī) meant for the good of family life. Housewives are, therefore, thought to be the life and soul of household life :—"Gṛhiṇī gṛhamucyate". They are supposed to be the mainstay of family life, the generators and upholders of its traditions. The peace and prosperity, the integrity and sanctity of a Hindu family are, therefore, supposed to depend largely on the diligent care and affection of the mistress of the family with her steadfast devotion towards her husband combined with modesty and tact, fellow-feeling and ungrudging service towards others. It has, therefore, been the custom for a married lady (kulastrī) in Hindu society in Bengal to get up from her bed early in the morning and engage herself in household duties[198]. Some of these ideals are reflected in a verse of Rājaśekhara in the *Saduktikarṇāmṛta*[199] :—

> Abhyutthānamupāgate gṛhapatau tadbhāṣaṇe namratā
> tatpādārpitadṛṣṭirāsanatridhistasyopacaryā svayam/
> Supte tatra śayīta tatprathamato jahyācca śayyāmiti
> prācyaiḥ putri niveditāh kulabadhūsiddhāntadharmā amī//

---

[198] See "*A Retrospective study of Indian womanhood*, Calcutta Review, December, 1939.

[199] II, 11, 3.

The first and foremost item in the every day routine of business for a housewife in a Hindu household in Bengal is to see that the dirt and dust are cleared with broomstick at dawn and all such clean spots sprinkled with water usually mixed with holy cowdung so that the Fortune Goddess may have her peep within the precincts of such a sacred homestead. At daybreak it has been the usual custom in a Hindu household in Bengal to wash and clean the cattle-shed by removing all night-soil. Cows and other household animals are usually brought outside the adjoining household cattle-shed and kept in the open air for being milked and then allowed to graze freely in the open meadow under the care of a cowherd who tends the flock. A verse written by an unknown poet[200] gives an interesting account of an early morning scene in an average domestic cow-house in Bengal. After removing the belts, the door of the cow-shed is being opened while ladies of the household are proceeding with waterpots in their hands :—

Upanihitahalīṣāsārgaladvārabhārāt
paricakitapurandhrīsāritābhyarṇabhāṇḍam/
Pavanarayatīraścirvāridhārāḥ pratīcchan-
viśati valitaśṛṅgaḥ pāmarāgāramukṣā//

The following verse similarly written by an unknown poet[201] gives a fine description of an average milkman milking a cow :—

Aṅguṣṭhāgrimavakitāṅgulirasau pādārdhanīruddhabhūḥ,
pārśvodvegakṛto nihatya kaphaṇidvandvena daṁśānmuhuḥ
Nyagjānudvayayantrayantritaghaṭīvaktrāntarodhas-khala-
ddhāradhvānamanoharaṁsakhi payo gāṁ dogdhi gopālakaḥ//

---

[200] *Saduktikarṇāmṛta*, V. 3, 4.
[201] *Saduktikarṇāmṛta*, V. 1, 1.

Another verse from the pen of an unknown poet[202] similarly holds before us the picture of a cowherd tending his flock in the morning :—

Karṇābhyarṇāriśṛṅgakṣatirudhirarasāsvādanābaddha-
gardha-
dhvāṅkṣacchāyāttabhītipratihatadhavalīvargasaṁvardha-
necchuḥ/
Śilatyākruddhagopīlaguḍahatinamatpṛṣṭhavaṁśaḥ
kathañcit
prātaḥ kedāranīraṁ halamadalabhiyā kūṇitākṣo
mahokṣaḥ//

A similar reference to the use of 'gomaya', that is, cowdung, which is even now extensively used in Hindu society in Bengal as a sacred sanctifying object for the purification of all impurities, is found in a verse of Narasiṁham in the *Saduktikarṇāmṛta*[203] :—

Pratyagragomayaviliptavitardikāni
pūrṇāhutipravalavahni śikhāśatāni/
Śuśrūṣamāṇamṛgalocanakanyakāni
tānyadya tāpasavanāni mano haranti//

Cowdung is also used for the worship of the God Nārāyaṇa. A housewife in a Hindu family, according to the best traditions of this land, should thus not only be hard-working and dutiful in the discharge of her obligation in household life, she should at the same time have the will to live and let others live like herself. There is even now the custom commonly followed in Hindu society in Bengal that as soon as a newly-married bride enters the family of her husband, she is tempted to pick up as many cowrie shells, as she likes, which are kept scattered before her eyes. These cowrie shells symbolise the existing wealth or ancestral

---

[202] *Saduktikarṇāmṛta*, V. 3, 5.
[203] V. 66, 1.

riches of the family of her husband and so she is not allowed to take more than her legitimate share. It has, therefore, been a common social rite in Hindu society in Bengal that while she picks up those cowrie shells indiscriminately, her husband's younger brothers (devara) strike her with the thorny branch of a jujube tree (karkandhū). The obvious object is to dissuade her from her selfish quests and avaricious motives. By this mild punishment she is thus allowed to have a salutary lesson in family life at the very outset. Karkandhū (Zizyphus Jujuba) or the plum tree is mentioned in a verse written by an unknown poet in the *Saduktikarṇāmṛta*[204] :—

Śamīṣaṇḍastāvatkhadiravanamasmācca parata-
stato baddhvolīnāmapi gahanamutkīṭavirutam/
Itaḥ karkandhūnām vanamanu yavāsasthalamidam
kva kalyāṇaḥ panthāḥ pathika hatadeśo marurayam//

Karkandhu or Karkandhū usually denotes smaller type of plums[205]. Khadira is Acacia catechu while Ṣaṇḍa is the collective name of a group of trees or plants[206]. Śamī is the same as prosopie spicigera or Mimosa-Suma[207]. Yavāsa or yavāsaka (Alhagi maurorum or 'Medysaram Alhagi) is the name of a plant usually called the camel's thorn[208].

Lākṣātaru is the name of a tree (Butea Frondosa). It also denotes the red Lodhra tree. Lākṣā usually denotes lac. Lākṣārasa or Alakta is the name of a kind of red dye, which is obtained from the resin of Lākṣātaru. This red dye has largely been in use among women in Hindu society in Bengal. It is used as an article of decoration for the soles of the feet and lips by unmarried girls and more especially

---

[204] IV, 59, 1.
[205] *Vaidyaka-Śabdasindhu*, p. 217.
[206] Macdonell, *Op. cit.*, p. 324.
[207] Macdonell, *Op. cit.*, p. 308.
[208] *Vaidyaka-Śabdasindhu*, p. 854.

by married ladies whose husbands are alive (Sadhavā). Besides this there are three other characteristic emblems or objects especially used by such married ladies in Bengal whose husbands are alive. These are the vermilion mark in the partition of the hair of their head, the iron wristlet and the bracelet made of conchshell which they wear in their hand. The vermilion mark in the partition of the hair of her head and the red dye (Lākṣārasa) used as a paint for her lips resembling Bimba fruits are alike mentioned in connection with the description of such a married lady in a verse of Sāñcādhara, a poet of Bengal in the *Saduktikarṇāmṛta*[209]:

Amlānastavakanti kuntalabhare sīmantasīmāsvimāḥ
Sindūranti kapolabhittiṣu milanmaireyarāganti ca
prauḍherṣyādyutivibhramanti nayanopānte kuraṅgīdṛśāṁ
bimboṣṭhe kṣitipāla bālataraṇerlākṣārasanti tviṣaḥ//

Dharmayogeśvara, another Bengalī poet[210], similarly, refers to the use of the red dye (lākṣārasa) for the decoration of the soles of the feet[211]:—

Chinnārdhorukamekhalaṁ caraṇayoḥ saṁkrāntalākṣārasaṁ
talpopāntamudīkṣya sasmitasakhīvailakṣyasaṁbhrāntayā/
Taṅvangyā dṛḍhadaṁśadanturadarocchūnādharotsaṅgayā
kṣiptāḥ preyasi kūṭakopakuṭilabhrūvibhramā dṛṣṭayaḥ//

A verse of *Adbhutasāgara*[212], which is ascribed to King Vallālasena of Bengal[213], similarly refers to the use of vermilion by married ladies in Hindu society in Bengal:—

Kiṁ lakṣmyā tulayāmi kātaraśataṁ pāntyā nṛṇāṁṛtaṁ śūraṁ
lakṣāpyājivicumbitāṁ sa sakalaṁ dhatte sudossampadam/
Yasyāṅghriḥ patibhaikṣyakākuviluṭhadvidveṣinārīśiraḥ
sindūrotkaramudrito janalipirnirmuktiyantraṁ dviṣhām//

[209] III, 33, 4.

[210] See *Saduktikarṇāmṛta*, Introduction.

[211] *Ibid*, II, 136, 3.

[212] Verse 5.

[213] See Muralidhar Jha's Edition, pp. 1—47.

A verse of Vāmadeva[214] similarly gives the picture of fashionable maidens with the finger nails of their feet painted with red dye :—

Kimetāḥ svacchandaṁ vitathaśapathoktīrvitanuṣe,
bhajethāstāmeva priyasahacarīṁ cittamadhurāṁ/
yathā yācñānamre tava śirasi saubhāgyagarima-
praśastirnyasteyaṁ caraṇanakhalākṣārasamayī//

Another Bengali poet, named Saraṇa[215], gives an interesting account of a busy housewife in an ordinary Hindu household in Bengal. A married lady is here described as lifting pitchers filled with water from an adjoining well with the help of ropes. While thus engaged the bracelets made of conchshell which she wears in her hands become slack and loose from their knot of string and produce a jingling sound :—

Rajjukṣeparayonnamadbhujalatāvyaktaikapārśvastanī,
sūtracchedavilolaśaṅkhavalayaśreṇījhaṇatkāriṇī//
Tiryagvistṛtapīvaroruyugalā pṛṣṭhānativyākṛtā
bhogaśroṇirudasyatī pratimuhuḥ kūpādapaḥ pāmarī//

Iron being the hardest and the most rigid of all metals, the iron wristlet may be taken as an emblem of fidelity in conjugal life. The obvious object is to induce a married lady in Hindu society in Bengal whose husband is alive, to be steadfast and firm like the iron, unwavering and unflinching in her devotion towards her husband. The iron wristlet may also be taken as a symbol of permanence and durability of life long unity, that is to say, serenity and perpetuity in conjugal relations. In the same way, the bracelet made of conchshell may justly be regarded as a veritable badge of purity and chastity, of honesty and integrity of mind and body. Fame is generally conceived as white[216].

---

[21] *Saduktikarṇāmṛta*, II, 24, 3. [215] *Saduktikarṇāmṛtá*, V. 1, 4.
[216] Cf. "yaśasi dhavalatā"—Daṇḍī.

The milk-white colour of conchshell may thus be interpreted as an indication of good name and reputation, of innocence and simplicity, of cleanliness of mind and body, of moral grandeur and physical purity. To a member of the holy khālsā, that is, the sikh brotherhood, the simple iron bangle is an unmistakable sign of hard military life which they have to lead. It is thus a part of their five K's (Keśa, Kṛpāṇa, Kanghā, Kaccha, etc.) which they wear for their unending crusade against infidels. To a married Bengalee Hindu lady it is a symbol of her jugate existence,—her proudest role and most covetable phase of womanhood in life. A loving bond, a sweet tie of conjugal life,—it is to her a thing of pride and glory for it proves the co-existence of her partner and as such serves as a label to distinguish her from virgins and widows. Married ladies in a Hindu family husking rice in moonlight with bracelets in their hands are described in a verse of Saraṇa in the *Saduktikarṇāmṛta*[217] :—

Etāscandrodayesminnaviralamusalotkṣepadolāyamāna-
snigdhasyāmāgrapīnastanakalaśanamatkaṇṭhanālāgraramyāḥ/
Udvelladbāhuvallīpracalitavalayaśreṇayaḥ pāmarāṇāṁ
gehinyo dīrghagītidhvanijanitasukhāstaṇḍulān kaṇḍayanti//

---

[217] V. 1, 3.

SOME BROAD ASPECTS ON INDIAN GRAMMAR AND THE THEORY OF SPHOṬA

By ŚRĪ R. S. BHAṬṬĀCHĀRYA

THE uniqueness of Indian grammar lies in its scientific interpretation. The science of grammar has been treated exhaustively as well as compartmentally. The whole body of grammar is described as :—

'चत्वारि शृंगास्त्रयोऽस्य पादाः द्वे शीर्षे सप्त हस्तासोऽस्य'

The science of grammar is represented here as a bull which has four horns, three feet, two heads and seven hands. Its proper interpretation would be as follows :—

Four horns stand for four component parts of speech namely, नाम, आख्यात, उपसर्ग and निपात; three feet for three tenses (past, present and future) and two heads and seven hands symbolise respectively, two-kinds of पद (सुबन्त and तिङन्त) or नित्य and कार्य शब्द and seven case endings.

As regards the meaning of नाम or संज्ञा, some hold that it means only one thing i.e. व्यक्ति or जाति. Some say that both these are signified by a noun. Some maintain that व्यक्ति, जाति and gender all are included in a noun. The fourth school says number even is denoted by it. The fifth school even includes कारक under this head and thus five things are expressed by a नाम.

Then comes आख्यात, meaning a verb which is responsible for constituting a वाक्य or sentence. Without verbs, like अस्ति etc., no sense can be derived from a sentence, therefore, it plays a very important part in it. The verb or root in itself is not capable of being used in a sentence unless it has an inflection. Therefore, by analysing a verb we find the combination of two meanings, the sense of root and that of the inflection.

According to the Grammarians, a root signifies two things, namely, action and the fruit or result of action and the verbal termination conveys the sense of its substratum. Action or व्यापार is defined as भावनाभिधा साध्यत्वेनाभिधेयमाना क्रिया.

An action is that which is going to be accomplished. The वाक्यपदीय says :—

यावत् सिद्धमसिद्धं वा साध्यत्वेनाभिधीयते ।
आश्रितक्रमरूपत्वात् सा क्रियेत्यभिधीयते ॥

Verbs are of two kinds : (a) accomplished and (b) yet to be accomplished. The example of the first kind is पाकः; it is dependent upon something else for conveying the full sense. In पाकः and पचति both पच् is the basic root, but here the act of cooking is accomplishable with the help of another verb. In पचति the notion of accomplishability does not depend upon another verb. फल comes out from the series of acts included in व्यापार, फल or result resorts to the very conception of कर्म; it is clear that कर्म is the आश्रय of फल (whenever we undertake any task, say cooking, there is some object which is connected with the effort, and known as an effect). So the second type of verb is the तिङन्त finite one. It must have the sense of being accomplished and it must be accomplished gradually.

In other words, व्यापार or action consists of several inseparable parts, conceptually considered as an undifferentiated whole that attains a desired end in a fixed and gradual order. It is that action only which is denoted by the साध्य verb or the verb which is in the course of accomplishment. It is immaterial here whether the क्रिया denotes past, present or future.

In the case of पाकः, although the basic root is the same, the addition of कृत् suffix puts a stop to its course of accomplishment and therefore, it stands in the logical expectancy of क्रिया, while पचति brings the sense of क्रियान्तराकांक्षानुत्थापना. व्यापार is not a solitary act but it means a series of acts which are necessary for bringing about the desired result, i.e.

conducive to the result विक्लित्ति, meaning, softening of rice.

In देवदत्तः ओदनं पचति, the action पच् involves acts of फूत्कार अधःसन्तापन, चुल्युपरिस्थापन etc. which are necessary to bring about the desired effect. Action and the fruit of the verb do not exist in the same thing (in a सकर्मकधातु); the former lies in कर्ता and the latter in कर्म, Though both these are the meaning of the root, व्यापार is always predominant and फल is an attribute to it. In देवदत्तः ओदनं पचति, देवदत्त is the अभिहितकर्ता who is expressed through the verb and thus, forms the substratum of action. ओदनं is the कर्म according to अनभिहिते कर्मणि द्वितीया and is the substratum of फल in the form of विक्लित्ति.

So we find, that as the notion of कर्ता (in देवदत्तः ओदनं पचति) is expressed through the verb, it is a कर्तृवाच्य sentence and व्यापार predominates here. When this very sentence is changed into कर्मवाच्य and कर्म being अभिहित or expressed, it attains the character of कर्ता (though originally a कर्म), it is a कर्मवाच्य sentence. The sentence is then changed into देवदत्तेन ओदनं पच्यते.

So for the significance of धातु or root only is dealt with. आख्यातs or verbal suffixes like तिङ etc. also have four meanings, namely, कर्ता, कर्म, संख्या and काल. These four do not come at the same time. In कर्तृवाच्य the कर्ता or agent and in कर्मवाच्य the object or कर्म is expressed through the verb. So in the former we find कर्ता, काल, and संख्या and in the latter कर्म, काल and संख्या. संख्या or number qualifies कर्ता in the कर्तृवाच्य and कर्म in the कर्मवाच्य.

काल qualifies व्यापार only, otherwise, changes like पचति, अपाक्षीत्, पक्ष्यति etc. would have been impossible.

The conclusion drived from all these is that according to the Grammarians a धातु has got व्यापारप्रधानप्रतीति, i.e. व्यापार dominates over फल, तिङर्थs, all. फल occupies only a secondary position (in active voice) so the verbal knowledge according to the Grammarians, (in देवदत्तः ओदनं पचति,) is एकदेवदत्तकर्तृकवर्तमानकालिकविक्लित्त्यनुकूलो व्यापारः.

F. 12

The verbal knowledge of the Nyāya school is quite different from that of the Grammarians. According to this school, the root signifies फल and व्यापार and तिङ suffixes signify कृति or यत्न. It is an additional factor acknowledged in this system. व्यापार, of course, is here still यत्न or कृति is to be invented. कृति is almost akin to व्यापार, but it goes deeper than व्यापार, because, व्यापार means only physical exertion and यत्न means the impulse of the inner self. कर्ता or कर्म is never acknowledged to have been expressed through the root, but कृति only. फल is here included in व्यापार and has got no separate existence. There are काल and संख्या also, but they are given a subordinate position. यत्न is at the root of व्यापार and gives rise to the latter. The sense of the first case predominates the verbal knowledge of the Naiyāyikas. The form of the verbal knowledge is as fallows : विक्लित्त्यनुकूलव्यापारानुकूलकृतिवान् देवदत्तः

According to the Mīmāṁsakas, a root means फल and आख्यात signifies भावना or energy. Both in the Nyāya and Mīmāmsā schools the meaning of the suffixes predominates and therefore, the प्रतीति is भावनाप्रधान.

Suffixes, like तङ यक् चिण् etc. in कर्मवाच्य and श्नम् etc. in कर्तृवाच्य, signify their respective substrata i.e. कर्म and कर्ता.

This is a general rule, but it does not apply everywhere, because it does not hold good in कर्मकर्तृवाच्य.

In the शाब्दबोध of the मीमांसक the ति of पचति signifies भावना. This भावना is synonymous with व्यापार or उत्पादना.

One fatal defect is sure to creep in all verbs if the यत्नप्रधानप्रतीति of the Nyāya School is acknowledged. In this प्रतीति fall has got no separate existence and such being the case there is the possibility of all the verbs getting intransitive and there will be no कर्मवाच्य at all. In पचति if the suffix ति denotes always करोति or यत्न (according to the Naiyāyikas), it can never be पच्यते and must bring the sense of ओदनं always, through the verb.

In कर्मकर्तृवाच्य the agent itself acts as an object. There is an identification between the two. There being no difference between कर्ता and कर्म it attains a peculiar feature as in पच्यते ओदनं स्वयमेव. Such objects are invented with some special purpose in view.

Objects of verbs can be of three kinds, namely, निर्वर्त्य, विकार्य and प्राप्य. In निर्वर्त्य, something new is accomplished as घटं करोति. In विकार्य some change is brought about as in ओदनं पचति and a प्राप्य कर्म ever remains the same e.g. घटं पश्यति. So the first two can act for कर्म and thus कर्मकर्तृवाच्य is formed. The last one can never be the object of a कर्मकर्तृवाच्य sentence.

All these show that the meaning of a verb comes through the root and not through the तिङन्त suffix. That is why we find the sense of action in such cases, where the suffixes are कृदन्त. पक्ववान् is the substitute for पक्वं कृतवान्. Again, we find the answer of the question किं कृतम् ? as पक्कम्. If तिङन्त suffixes only are meant to denote the sense of action, how पक्व conveys the sense of पाकः कृतः ? The कृ of कृतः being the meaning of तिङ only as the Naiyāyikas hold such sense cannot be expressed.

In an अकर्मक or intransitive धातु also there is भावना. or व्यापार for the achievement of what is to be achieved. The शाब्दबोध of this can be भावनानुकूलो व्यापारः. But it does not appear so because कर्ता and कर्म both lie in the same substratum.

If it is established that the root and suffix both denote action then how are we to explain it properly ? The answer would be that one part will form the attribute of another as in पश्य, मृगो धावति. पश्य is the main verb, but the clause मृगो धावति restricts the sentence.

A verb is connected with a सम्बोधन, the suffix क्त्वः or like things, कारकs, the प्रथमान्तवत्, suffix the नम् .included in a समस्तवाक्य, सप्तमी according to यस्य च भावेन भावलक्षणं or षष्ठी चानादरे.

These are the signicances of धातु according to the Grammarians. Old Grammarians used to differ from the new ones by saying that धात्वर्थ is predominated by व्यापार only.

There is a lot of controversy about the significance of Nipātas and Upasargas. It is maintained both by the Grammarians and the Naiyāyikas that Upasargas etc. have not got their denoted sense but the function of Upasargas is then to manifest or give prominence to the latent meanings of roots. It is held that a root possesses many and varied meanings in it, but they are suggested by particular Upasargas, which themselves have no specific sense. They serve only the purpose of symbols of indication. To make it clear verbs like भू and कृ and have got many meanings lying dormant in them and the function of the Upasargas, like प्र, अधि, etc., is to manifest or give prominence to those latent meanings. The particular sense that is attributed to Upasargas is essentially the meaning of the root itself. That verbal roots have more than one meaning is well known by the statement, यागात् स्वर्गो भवति. Here भू does not mean 'to become', as in general, but to produce.

Without admitting this we cannot reasonably explain उपास्येते हरिहरौ. It is used in the कर्मणि लकार and अस्, an intransitive verb, can neither be changed into the passive and nor can it govern the accusative case in हरिहर. So it should be regarded that the sense of उपास् (with its transitive character) lies within the root and the उपसर्गs suggest it. The illustration would be a jar and its manifestation by light. The jar is already there; it is not the attribute of the lamp, but it is only revealed by it. Thus, the intransitive verb takes up the character of the transitive by the expressed meaning of the root, what is indicated by the Upasarga, in its turn.

The absence of the expressive sense in an Upasarga is proved in another way. It is as follows :

Had it possessed the denoted sense at all, प्र which is the abridged form of प्रकर्ष could as well convey the full sense. For example, शोभनप्र could express शोभन-प्रकर्ष which is far from the fact. So both the schools (the Naiyāyikas and the Grammarians) hold that Upasargas are only suggestors or impliers, that is, तात्पर्यग्राहकs.

Koṇḍabhaṭṭa holds that in like manner, intransitive verbs are used in कर्मणि वाच्य in connction with निपातs and in like manner, निपातs (as उपसर्गs) are regarded as attributes of the sense of the verb or anything related. This can be illustrated by the example of अलंकरोति, साक्षात् करोति etc.

It is a point where the Naiyāyikas differ from the Grammarians. The Naiyāyikas hold that Nipātas have got their expressive sense whereas Upasargas alone are the indicators of the sense of the verbal root. They base their theory on the ground of the independent use of the words अलं, साक्षात् etc. But the Grammarians, on the contrary, hold that Upasargas are included in Nipātas and therefore both have got the same nature. च is the brief form of समुच्चय, but does this sense come through च alone? Does शोभनञ्च mean शोभनसमुच्चय? धवश्च खदिरश्च when amplified is धवस्य समुच्चयः and खदिरस्य समुच्चयः Here समुच्चय cannot and does not come in समानाधिकरणता with धवस्य and thus, creates an anomaly. Like meanings get connected with like words and there is no reason of thinking that the rule is applicable only in the case of words other than Nipātas.

In 'शरैरुस्रैरिवोदीच्यानुद्धरिष्यन् रसानिव' etc. too a great anomaly is created in this way, because put in synonymous words, it becomes उस्रसदृशैः शरैः and when सदृश is removed and इव retakes its former place, its instrumental is nothing but absurd and incorrect.

Two heads are two kinds of inflective words and they are verbal roots with their terminations and nominal bases with their terminations or नित्य (eternal) and कार्य (articulated) शब्द. The meanings of nominal suffixes are as follows :

The accusative, the instrumental and the locative are the abode or substratum of the fruit of action. In देवदत्तः ओदनं पचति, the resting place or resort of विक्लित्ति which results from the action पचति is ओदनम्. Thus the meaning of ओदनं पचति would be ओदनाभिन्नाश्रयवृत्तिविक्लित्त्यनुकूलो व्यापारः. This does not form the part of the verbal knowledge the इप्सिततमम्. In लगुडेन ताडयति, लगुड forms the resting-place of the ताडनानुकूलो व्यापारः. It signifies that करण is that on whose immediate operation the result arises. In स्थाल्यां पचति it is amplified as स्थाल्याधिकृत-ओदनाश्रयो व्यापारः. आधारः is अधिकरणं and there must be some time and place that attain क्रियाश्रयत्वं (while तृतीया attains व्यापाराश्रयत्वं and द्वितीया क्रियाजन्यफलाश्रयत्वम्. अवधि or starting point of action is expressed through the termination of पञ्चमी. For instance, in वृक्षात् पतति, 'वृक्ष' is the starting point of the action 'पतन'. In चतुर्थी the aim of action is expressed through the case-termination. For instance, in 'ब्राह्मणाय गां ददाति' the action of giving is aimed at the Brāhmaṇa. The termination is applied to that thing or person which is the object of the action of giving something abandoning ones own claim altogether and investing another with full right over it, स्वस्वत्वप्रतिनिवृत्तिपूर्वकपर-स्वत्वारोपः. Relation is expressed through षष्ठी.

There is another school of Grammarians, which does not hold that धर्म only (the resting place of attribute only) i.e. आश्रयत्व, अवधित्व etc., is expressed through terminations. They hold that धर्म itself, i.e. the essential attribute too underlying धर्मिन् is expressed through the termination. In वृक्षात् पतति they do not think the termination to be the starting-point of something separated from it, but the termination signifies the very process of action i.e. being detatched.

The theory of Sphoṭa is a unique achievement of Indian Grammarians and forms India's outstanding contribution to the philosophy of language. This theory has interpreted the real origin of speech. It attempts to explain the psycho-physiological operations involved in vocalising thought.

The minute study of the externals of language—of sound of words and their formation of sentences and their construction paved the way for the internals of language. In other countries phonetic science is concerned with articulated sound only but our native Grammarians with an inquisitive and speculative turn of mind speculated on the stages passing on within even before articulation.

When the heart is stimulated by coming in contact with a certain stimulus, some impulse is roused and a certain air is pushed upwards within our body. Thus, the imperceptible वाक् comes gradually to the range of perception. The air known as परा is pushed up from मूलाधार i.e. from the region of navel. Then it reaches the heart and takes the name पश्यन्ती. In the third stage, it comes to the throat and is known as मध्यमा and lastly, it comes to the mouth and being spoken out, becomes audible. Thislast form called वैखरी is heard by everyone and this only had evoked all speculation in Western countries.

The Indian philosophy of language seeks to answer the question how words convey their ideas. It says it is the whole word that conveys the idea and not the parts i.e. the sounds and they themselves do not carry any significance. Sphoṭa or mind consciousness is नित्य and forms the real germ of speech. The former is first comprehended and this comprehended and audible sound conveys the meaning. कार्यशब्दs i.e. articulate sounds, act on the sense organs and manifest स्फोट or नित्यशब्द. Therefore the audible sound removes the garment of स्फोट and then it reveals its existence through the medium of sound. Sphoṭa represents what is शब्द proper, whereas sound is only a quality, that is, it serves only to manifest Sphoṭa. The relation is therefore one of the indicator and indicated.

But the question is how अखण्डस्फोट is to be accepted, when वैखरी is expressed through वर्ण, पद and अर्थ. The answer would be that they are the means of grasping स्फोट

but they are not स्फोट itself. It is an undisputed fact that शब्द is eternal, but क्कार, ग्कार etc. and ह्रस्व इ, दीर्घ ई etc. are produced by the superimposition of a conjunction of throat, palate etc. on that eternal internal, indivisible sound. How is क्कार different from ग्कार? Is the internal sound divided? No. The internal sound which is recognised as शब्द ब्रह्म is one and the same only. उपाधि or external attributes represent it at different times but at the same time उपाधि is अनित्य or unreal.

Thus, वर्णस्फोटs, पदस्फोटs etc. are discarded. Individual स्फोट too is not to be accepted. Does a man comprehend an individual घट and is at a loss and cannot recognise it when he happens to see another at another time? No. But he comprehends it to be a घट as it is one member of the जाति of घट. That suggests that there is one common property or जाति which is present in every घट and thus, a lot of labour for recognising each and every घट separately is saved and a possibility of confus ion and perplaxity are saved.

ANNUAL REPORT OF THE GANGANATHA JHA RESEARCH INSTITUTE, ALLAHABAD FOR THE YEAR 1956-57

For and on behalf of the Executive Committee of the Ganganatha Jha Research Institute, Allahabad I present the following report on the working of the Institute for the year ending March 31, 1957.

Completion of the construction of the building and equipping it with necessary furniture have been the more important items for the Institute during the year under review. Expansion of our activities could not be undertaken for want of sufficient rooms. Luckily, the Union Government gave us a non-recurring grant of Rs. 10,000/- which enabled us to take up the construction of the ground floor North Wing of the building. The Wing is now almost complete. Efforts were made to get the compound cleared and decorated in a suitable manner in order to have an attractive sight round about the Institute building. Besides, we were able to appoint Sri V. Hanumanthachar, M.A., retired Librarian of the Government Oriental Manuscripts Library, Madras, as Librarian-cum-Curator. He has been able to arrange and classify all the published books of the Library in a scientific manner. His long experience of Library work and devotion to literary studies have been helpful to the Institute in more than one way. We have also appointed an experienced mālī who has done good work and I am glad to say that the compound now presents a good sight.

But still much remains to be done. The construction of the underground chamber, main hall, upper floor of the main building and quarters for our employees is very necessary. The lower grade employees have to remain without

any shelter in the rains and hot weather. We have also felt great difficulty in getting sufficient water for the needs of the Institute for which we urgently need a well with an electric pump.

It is known to the members that these days it is very difficult to attract students for research work in any Institution without the award of a scholarship or a research degree. Unfortunately, our Institution is neither able to award more than one scholarship nor any doctorate degree. Under the circumstances, it is most essential that the Government should be approached to give grants for awarding more scholarships.

At present we have only one Research scholar Sri A. S. Nataraja Ayyar who is working on the Social History of Ancient India with special reference to Dharmaśāstra and Mīmāmsā and his term expires on the 31st of March, 1958. His work is almost complete.

The next important item in the activities of the Institute is the publication of rare and important works. I may inform the members that the Institute has manuscripts of several rare and important works. We have recently discovered in our collection an important and a very rare manuscript of a work of Madhusūdana Saraswatī on the *Śrīmadbhāgavata*. We are preparing a press copy of it and if funds are available, we hope to publish it soon.

The members are aware that the Institute has its own schemes for Research work which can be undertaken only when adequate funds become available and more research scholars are appointed. We have now sufficient rooms where scholars can work with facility. At present we have to be content with the publication of the Research Journal, the 15th volume of which is in the press.

The printed books of the Library number about 6000 and they are mainly in Sanskrit with a few books in Hindi, English and Iranian Languages. So far as Sanskrit is

concerned we have important works of most of the Śāstras; but modern researches have thrown much light on ancient Indian Literature and Culture, and critical books have been published in large numbers. It is necessary that our Institute should be equipped with all the published Sanskrit texts and the modern publications for the use of Research scholars. A large grant is necessary for the said purpose.

Only a few books received for being reviewed in our Journal have been added to the Library this year. The Library is getting 125 journals on exchange basis and also as free gifts from various Institutions in India and abroad as before.

The Librarian who joined the Institute on the 19th of September, 1956 has accessioned, classified, arranged the printed books and prepared descriptive slips for them according to the Dewy system of classification with the necessary modifications to suit our needs. Card Index has to be prepared and cards have to be arranged alphabetically in the index cabinet.

The examination of the manuscripts is in progress and the Pandit has been able to examine the bundles of manuscripts and classify over 6000 manuscripts so far. The Librarian is also devoting sufficient time to this section and it is expected that proper classification of the manuscripts also will be completed before long.

It has not been possible to add fresh manuscripts to the section as yet during the year under review; but we are in correspondance with several persons who have promised to give us their manuscript collection.

The Sanskrit Commission appointed by the Government of India visited our Institute and held its sittings in the buildings of the Institute. It was possible for the Institute to accomodate them and help them to carry on their activities in the Institute building.

The total number of members during the year under review was as follows as compared with the previous years.

1954-55	135 Life Members	70 Annual members	total	205
1955-56	133 ,, ,,	70 ,, ,,	,,	203
1956-57	132 ,, ,,	76 ,, ,,	,,	208

There were seven meetings of the Executive Committee during the year under report.

The accounts of the Institute have been duly audited by the Government auditors as usual and their remarks were duly attended to and noted for future guidance.

From what has been said above, it would be clear as to what the Institute has been doing and what its immediate needs are. In order to emphasise their urgency, I repeat them here so that the members will exert their best to help in the fulfilment of the needs of the Institute.

1. Completion of the building.
2. Purchase of up to date books.
3. Purchase of necessary furniture.
4. Collection of manuscripts.
5. Providing more research Scholarships.

With these words I lay before you this annual report for your information and approval.

UMESHRA MISHRA,
Secretary.

STATEMENT OF ACCOUNTS FOR THE YEAR 1956-57

Sl. No.	Particulars of Receipts	Actuals From 1st of April '56 to 31st of March '57	Budget Estimates	Sl. No.	Particulars of Charges	Actuals from 1st of April '56 to 31st of March '57	Budget Estimates
		Rs. a. p-	Rs.			Rs. a. p.	Rs.
1.	Annual membership ..	1,043–11– 0	350	1.	Office Establishment	4,108– 0– 9	7,392
2.	Scholarship	2,600– 0– 0	2,400	2.	Scholarship ..	2,200– 0– 0	2,400
3.	Sales a/c. ..	556– 0– 0	400	3.	Postage ..	55–10– 0	150
4.	Interest on investments ..	4,182–12– 0	4,000	4.	Office Contingencies	1,709–11– 6	1,000
5.	Donations ..	2– 8– 0	2,400	5.	Interest on overdraft	277– 8– 0	700
6.	Recurring Govt. Grant ..	5,000– 0– 0	5,000	6.	Printing of Journals	4,096–14– 0	4,000
7.	Non-recurring Grant Union Govt. ..	10,000– 0– 0		7.	Building Construction	774– 0– 0	60,000
8.	N. R. Grant U. P. Govt.	5,000– 0– 0	80,794	8.	Furniture & office equipment ..		350
9.	Misc. Receipt ..	31–10– 6		9.	Purchase of Book & Mss. ..		4,500
				10.	Annual repairs ..		852
				11.	Publication of books		4,000
				12.	Instalment of overdraft		10,000
	Total	28,416– 9– 6	95,344		Total	13,221–12– 3	95,344

STATEMENT OF ACCOUNTS FOR THE YEAR 1956-57—(*concld*)

Sl. No-	Particulars of Receipt	Actuals from 1st of April '56 to 31st of March '57	Budget Estimates	Sl. No.	Particulars of Charges	Actuals from 1st of April '56 to 31st of March '57	Budget Estimates
		Rs. a. p.					Rs. a. p.
	Opening balance on 1-4-56	14,229–11–10			Investments :—		
	Income during the year ..	28,416– 9– 6			National Saving		
		14,186–13– 8			Certificates ..		1,500– 0– 0
	Previous year's Cash	1– 5– 9			Security deposit with U.P.E.Co. ..		180– 0– 0
		14,188– 3– 5			Securities ..		1,37,529–13–1
	Cheques cashed ..	1,534– 1– 0					1,39,209–13– 1
		12,654– 2– 5					
	Expenditure during the year	13,221–12– 3					
		567– 9–10					
	Cash in hand ..	115–13– 6					
		683– 7– 4					
	Bank Balance ..	2,540–10– 8					
	Difference due to uncashed cheques	3,224– 2– 0					

K. M. LAL.
Treasurer,

UMESHA MISHRA,
Secretary,

REVIEWS OF BOOKS

RĀMABHAKTI-SĀHITYAMAIN MADHURA UPĀSANĀ by Shri Bhuvaneshwara Natha Mishra 'Madhava', M.A., Deputy Director, Education (Social), Government of Bihar, Patna and Published by the Bihar Rāṣṭra-Bhāṣā-Pariṣad, Patna, pp. 22 + 447. Price Rs. 9/- 1957.

This is a unique book on the subject. Shri Madhavaji has taken great pains to collect material for the book from the three main centres of Rāma-Bhakti, namely, Ayodhyā, Janakapur (Mithilā) and Citrakūṭa. He has left no stone unturned to trace the traditions of the Madhura Upāsanā. Scholars did very little think that there was any literature in extent on the erotic devotion in the Rāma cult. But the continuous efforts of the author have shown in the book under review that there is a vast literature on the subject in the sacred custody of the great saints of Ayodhyā, Mithilā and Citrakūṭa. It is also a fact that these books are still in manuscripts and the devotees of Rāma who are in their possession are not willing to show them to ordinary persons. Indeed, the gates of the Rāma-Bhakti are open to the sincere devotees alone.

The book under review has been devided into eight chapters—1. Rāgamayī Bhakti aura usakī Vaiṣṇava-paramparā; 2. Madhura rasa kā svarūpa aura usakī vyāpakatā; 3. Bhāratīya antaranga (esoteric) dharmasādhanāon mein madhurabhāva : (ka) Bauddha-Sahajiyā, (kha) Siddha-sampradāya aura Raseśvara-darsana mein Madhura-bhāva, (ga) Kāpālika, Nātha tathā Santa-sādhanā mein Madhura-bhāva, (gha) Vaiṣṇava-Sahajiyā ; 4. Siddhadeha aura līlāpraveśa; 5. Avatāratva tathā Rāmopāsanā; 6. Rāmopāsanā kī Rasika-paramparā; 7. Rasika—paramparā kā Sāhitya (in Sanskrit) and the same in Hindi.

The treatment of the topics in every chapter is very lucid and most interesting. All the statements are supported by the respective authoritative texts. Every chapter has been dealt with both analytically and synthetically which has made the presentation quite forcible and convincing. The author can easily claim that all that has been said in this book is original. I do not know if any book so thorough and comprehensive has been written so far in any language on this subject. The author deserves congratulation for having produced such an interesting and informative book on the subject. An English translation of this book will be very useful for foreigners who are also quite in dark about this aspect of our culture.

THE STRUGGLE FOR EMPIRE. 1000 to 1300 A. D. Vol. V of the History and Culture of the Indian People—pp. lix, 940, with 57 figures and 62 plates. Bharatiya Vidya Bhawan, Bombay. Price Rs. 35/- 1956.

This volume deals with the transition period that marks the end of independent Hindu rule and the beginning of the dominance of Turkish tribes over a large part, if not the whole of India. This period is marked by the unsuccessful efforts of the early Turkish invaders in North India, of the Chālūkyas in the Deccan and the Cholās in South India, as well as of individual rulers both in the north and in the south, to found an empire in India. Hence, the title 'Struggle for Empire' has been given to this volume. It closes with the accession of the Khaljīs to power. Though the new dynasty was a short-lived one, it was destined to establish the first all-India Muslim Empire in the ruins of the Hindu kingdoms and usher in a new era in Indian History in which the Muslims played the dominant role for more than 400 years. That era had its own glory and triumph in full measure as will be described in the next two volumes.

The present volume is bigger in size than any of the preceding volumes and is almost double the size of Vol. IV. The political history is dealt with in 12 chapters in 269 pages while the cultural history under the seven broad titles are dealt with in 506 pages. By this time the Bhavan volumes have set the standard seven divisions of culture :—

(1) Language and literature, (2) Political theory and Administrative organization, (3) Law and legal institutions, (4) Religion and philosophy, (5) Social and economic conditions including education and the position of women, (6) Architecture, sculpture and painting and (7) Colonial and cultural expansion. The chapter on Hindu Architecture, Sculpture and Painting is the longest covering 200 pages and 57 figures.

For more than one reason the present volume is bound to be of absorbing interest to the students of Indian History.

(1) Successive waves of Turkish hordes submerged a great portion of north India during the period that intervened between the fall of the Maurya and the rise of the Gupta empire. All these slowly and silently merged themselves into the population of the country and became one with them without leaving any trace of their separate entity. This was, however, not the case with the later invaders. They not only kept severely aloof, and formed a distinct unit, politically, socially and culturally but drew into its vortex a considerable number of indigenous people to swell their ranks. And they had hardly anything in common with the old except the land which they adopted as their own. Al-Birūni said : "The Hindus entirely differ from us in every respect. We believe in nothing which they believe and vice-versa."

(2) A still more sublime tragedy was the comparative indifference of the Indian chiefs to this growing menace and the fancied security in which they chose to repose themselves. They were more intent upon aggrandizing them-

selves at the cost of their neighbours than turning their whole-hearted attention to the great national task of freeing the Punjab from the yoke of the foreigners of an alien faith. It may appear ungracious to emphasise this humiliating and degrading aspect of Hindu character but no nation can hope to survive if it seeks to avoid truth or fears to face it and fails to learn the lesson of history. The haze of glory in which Pṛithvīrāja lives in Indian memory is considerably dimmed, if one realizes the effect of his failure to take full advantage of his great victory at Tarain for removing the imminent danger which involved him and his country within a year. But it is the noble, though somewhat painful, task of history to demolish the false in order to enthrone the true.

(3) The same period that saw the debacle of Northern India before the hammering blows of the Ghaznavids, witnessed the rise of a great power in full glory in the south. The Cholas established a vast empire that stretched along the eastern coast of India from the banks of the Gangā to Kanyākumārī and even beyond to Ceylon. They fitted out a naval expedition that crossed the Bay of Bengal and laid low the mighty empire of the Śailendras in Malay peninsula and Indonesia. It is one of the puzzles or insoluble riddles of Indian history that such a unique event is almost a passing episode in the history of India leaving no trail behind.

(4) So little was the Muslim danger thought of even in the region immediately to the south of the Vindhyas that the powerful Yādava rulers of the Deccan attacked from the south the Chalukyas of Guzerat at the very moment when they were engaged in a life and death struggle with the Muslim invaders from the north. Such incidents give a rude shock to the idea of fundamental unity of India.

(5) The period dealt with in this volume witnessed not only the gradual decay of political authority of the Hindus but also a definite set-back in the progress of their culture. Except in the domain of art, particularly the temple archi-

tecture, we find a steady process of decline and decadence, which had already set in the preceding period, in almost all spheres of cultural activity. The process was perhaps accelerated by the intrusion of Islam as a new element.

Although the period is, generally speaking one of decline and decadence, yet it serves a very useful purpose in the study of Indian history. It gives us a complete picture of Indian culture and civilization just before it came into contact with Islam. If we compare it with the culture of the Hindus before the impact of western influence gave a new character, we are in a position to answer the questions whether there is any such thing in present-day India whicn may be regarded as "Hindu" culture or whether the present culture should more properly be called an Indian culture which is neither Hindu nor Muslim but a composite of both.

The result of such a comparison is of great value in determining whether the Hindu culture such as it was towards the end of the 13th century A.D., continued substantially in the same form till it came under the influence of Western civilization or lost itself by the impact of Islam into an all-embracing Indian culture.

(6) During this period the great Dharma-Śāstra text—the *Mitākṣarā*—reinterpreted the regulatory canons of life laid in the earlier texts. Their authority, as judicial decisions show, held good till it was superseded by the recent amendments of the Hindu Code. These texts helped to conserve the social structure and pattern of conduct in all human relations.

(7) This was India's great age of Temple-building. In several parts of Northern India, remnants of some of the magnificent temples survive; many of the important ones in the South as the famous Bṛhadeśwara temple of Tanjore are still intact.

(8) This was the period when the languages of India Marathi, Bengali, Guzerati in the north and Tamil, Kannada

and Telugu made great strides. Tamil has the honour of producing the greatest *Rāmāyaṇa* epic by the poet Kambar who is next in rank only to Vālmīki as some people say.

(9) The south saw the glory of Vaiṣṇavism served by Rāmānuja and Madhwa. The Saiva-Siddhānta of the Tamils also took its rise in this period.

These are some of the main features dealt with fully and accurately in this volume. The joy in seeing this volume makes one believe that the remaining volumes of the Bhavan's edition of the History & Culture of the Indian people would be completed very soon.

INDIAN INHERITANCE Vol. III. Science and Society. Bhavan Book University Series, Bombay pp. xii and 174. Price Rs. 1-12-0. 1958.

This volume is intended to be used as a text-book in the University course. The first part on Science deals with a historical account of the knowledge which our ancients had in the subjects of mathematics, physics, chemistry, physiology and medicine. The second part consists of a description of ancient Hindu society. The Varṇa and the Āśrama Dharma and the good which it rendered to society in the past is sketched; and Brāhmaṇas were always of two classes—the one who enjoyed comfort and opulence, and the other living as best as he can on the bounty of others : the शालीन and the यायावर types. It is pointed out how the Śūdra's disabilities have been greatly exaggerated and misunderstood. In the *Manusmṛti*, woman attains her apotheosis as wife, mother and dependent relation serving and radiating her love. An extract from P. V. Kane's *History of Dharma-Śāstra* shows what the Sāmānya Dharma was for all castes and served as the foundation of Ethics and Social life. Of all the four Puruṣārthas, the Indian concept is that Dharma is the source of Artha and Kāma. The concept of Bhārata-

Varṣa from the Himalayas to Kanyākumāri existed definitely by the time of Śabara not later than the 5th century A.D. Rāja-dharma and Kauṭilya occupies two chapters. The rest of the book is taken up by giving us an insight into the lives of our great men; and the selection is illustrative. Amir Khusrau the poet, Rāṇā-Pratāpa the hero of Mewar, Akbar the ruler, Rāmadāsa the saint and Śivājī the emperor and Guru Govinda the Sikh founder are described. The book is very interesting and eminently fitted for study by students.

—A. S. Nataraja Ayyar.

HINDUISM THROUGH THE AGES by D. S. Sarma, pp. ix and 303. Bhavan's Book University Series, Bombay Price Rs. 1-12-0. 1958.

The author is a retired Professor of English and has to his credit many books on Hinduism, including an English translation of the *Bhagavadgītā*.

The author gives an account of Hinduism in the Vedic, epic and Purāṇic ages in 40 pages. The Bhakti system and the Bhakti school are dealt with in 20 pages. The main bulk of the work deals with the modern period 1750 to 1950 A.D. It is necessary for all university students to know the Renaissance of Hinduism beginning with Ram Mohan Roy and ending with Vivekānanda, Tagore, Gāndhi and Aurobindo. Students should have correct ideas as to the good and weak points of institutions, like the Theosophical Society, Brahma Samāja and the Ārya Samāja. For instance, recently it took a nine-day conference at Kanpur to formulate the principles of Hinduism on all the points where Hinduism differs from the Arya Samāja and to find out the vedic texts in support thereof. Gandhi's ideas of Ahimsā, Brahmacarya and Satyāgraha are often more misunderstood. Satyāgraha, as

a political weapon whatever its past might have been, cannot function in modern India. Aurobindo's *Life Divine* is a work difficult to be summarised. The author has given a good account of all the tendencies in the modern period. It is an interesting and thought provoking book.

—A. S. Nataraja Ayyar.

FLIGHTS TO SOVIETS by Shri Satyanārāyaṇa Sinha with a foreword by Dr. S. Radhakrishnan, pp xii and 123. Bhavan's Book University Series ; Bombay Bharatiya Vidya Bhawan. Bombay 1956. Price Rs. 1-12-0. 1956.

The interesting account which the author has given in this book on his travels and adventures in the Soviet Union will help us to understand life and conditions in that part of the world. The Soviet system is not static and it is perpetually undergoing change; and increasing personal contacts of Indians with the U. S. S. R. would do good to India. Our students will find the book very interesting and educative.

—A. S. Nataraja Ayyar.

THE AGE OF IMPERIAL KANAUJ. Vol. IV of the Bharatiya Vidya Bhavan's History and Culture of the Indian People, pp xliv and 585 and 3 maps. Bharatiya Vidya Bhavan, Bombay, Price Rs. 35/- 1955.

This volume fulfils the general standard of excellence associated with the previous volumes. The age begins with the repulse of the Arab invasions on the mainland of India in the beginning of the 8th century and ends with A. D. 997 when the ancient period of India is believed to have come to an end. This age saw the rise and fall of three great empires : of the Rāṣṭrakūṭas, of the Pālas and the Pratihāras. The city of Kanauj was raised to the dignity of an imperial capital by Harṣavardhana.

But though his empire collapsed with his death, the glamour of Kanauj was revived by Yaśovarman. During the period under review, Kanauj formed the centre of attraction of all the three great powers and they regarded its possession as a consummation to be devoutly wished for. It was finally chosen as the capital by the Gurjara Pratihāras. Under them it rose to be the finest city in the whole of India and continued as such till the end of the period covered by this volume. This circumstance has suggested the name of this volume as *The Age of Imperial Kanauj*. It is therefore hardly necessary to add that this nomenclature is only to be taken in a general sense and is not intended to cover the entire history dealt with in the volume.

The political history is dealt with in 176 pages. Against this back-ground, the cultural history is dealt with in 276 pages. Generally speaking, the period is one of decline and decadence in all spheres of cultural activity. Buddhism and Jainism lost their dominant position and became gradually confined to particular regions. The rise of Tāntric cults brought corruption both in Buddhism and the Brahminical religion. Literature became less creative and more artificial. The pursuits of science were less active. The age of original Smṛtis was passing away ushering in the age of commentaries. It was easily taken for granted that the era of authoritative creation was now definitely closed and all that remained for the people was to understand the past and follow it as scrwpulously as possible.

Nevertheless, Indian genius shone forth in a brilliant manner. In the field of religion and philosophy the name of Śaṅkarācārya occupies an honoured place. Although Śaṅkara wrote only commentaries to existing works, the views he propounded through them entitle him to be ranked as one of the greatest philosophers of the world. Similarly, Medhātithi, the commentator on the *Manusmṛti* occupies a high place among the legal luminaries of India. By the

process of interpretation, Medhātithi adapted the whole of the Rāja-Dharma section of Manu to the then existing rulers of the country though they were not Kṣatriyas. In an age when the power of the rulers to protect the subjects was weakening, Medhātithi enlarged the rights of self-defence in the subject when functioning as an ordinary citizen.

In literature, Viśākhadatta, Rājaśekhara are the great names of this period; and there was a 'galaxy of great rhetorician's like Udbhaṭa, Vāmana, Rudraṭa, Ānandavardhana, Abhinavagupta and Kuntala.

Without being mistaken, it is our duty to point out that the Mutts founded by Śaṅkara are not dealt with in detail—a task which would tax the best historical genius of modern India. This volume omits reference to art and architecture reserving it to a subsequent volume. All other aspects of the volume are in keeping with the aims of the project.

" Though primarily interesting of course, on account of their historical contents, the documents also contain some points of interest for the student of Indian linguistics...the learned editors seem to have fulfilled their task very well."—Prof. F.B.J. Kuiper, Prof. of Sanskrit, State University of Leyden, Netherlands.

"...highly interesting and valuable publication. It is, if I am not mistaken, the first work of the kind, and very useful to be aware that Sanskrit was not only a language for kavis or philosophers, but also a precise instrument for every-day purposes. Your edition is excellent, notes and indexes are particularly well arranged and complete."—Prof. Jean Filliozat Secretaire, Societe Asiatique, Paris.

" I have read this valuable book with great interest and great profit. The documents themselves are very interesting and the notes and commentaries are full of useful information. Some of the texts published are real " human documents" which shed light on the history of Indian civilisation during stirring times. Moreover, they show how Sanskrit continued to have a hold on educated people."—Dr. J. Gouda, Prof. of Sanskrit, State University of Utrecht, Netherlands.

" The *Documents* are a really valuable collection, ably edited and translated, for they throw useful and interesting side-lights on the political and social events of their time."—Dr. L. D. Barnett, London.

2. Mimamsa Jurisprudence or the Sources of Hindu Law

T. R. Venkatarama Sastri, ex-Advocate-General and Law Member, Government of Madras—" Your book is good."

A. Sankaran, M.A., Ph.D., Professor of Sanskrit and Comparative Philology, Presidency College, Madras—

" Mr. A. S. Nataraja Aiyyar's book bears ample evidence of the author's deep learning, extensive knowledge and mastery of the principles of Mimamsa. His exposition of the principles of Mimamsa and their application to Hindu Law and legal texts is quite clear and accurate ; and his investigations open a very fruitful and necessary field of research in independent India and they richly deserve recognition."